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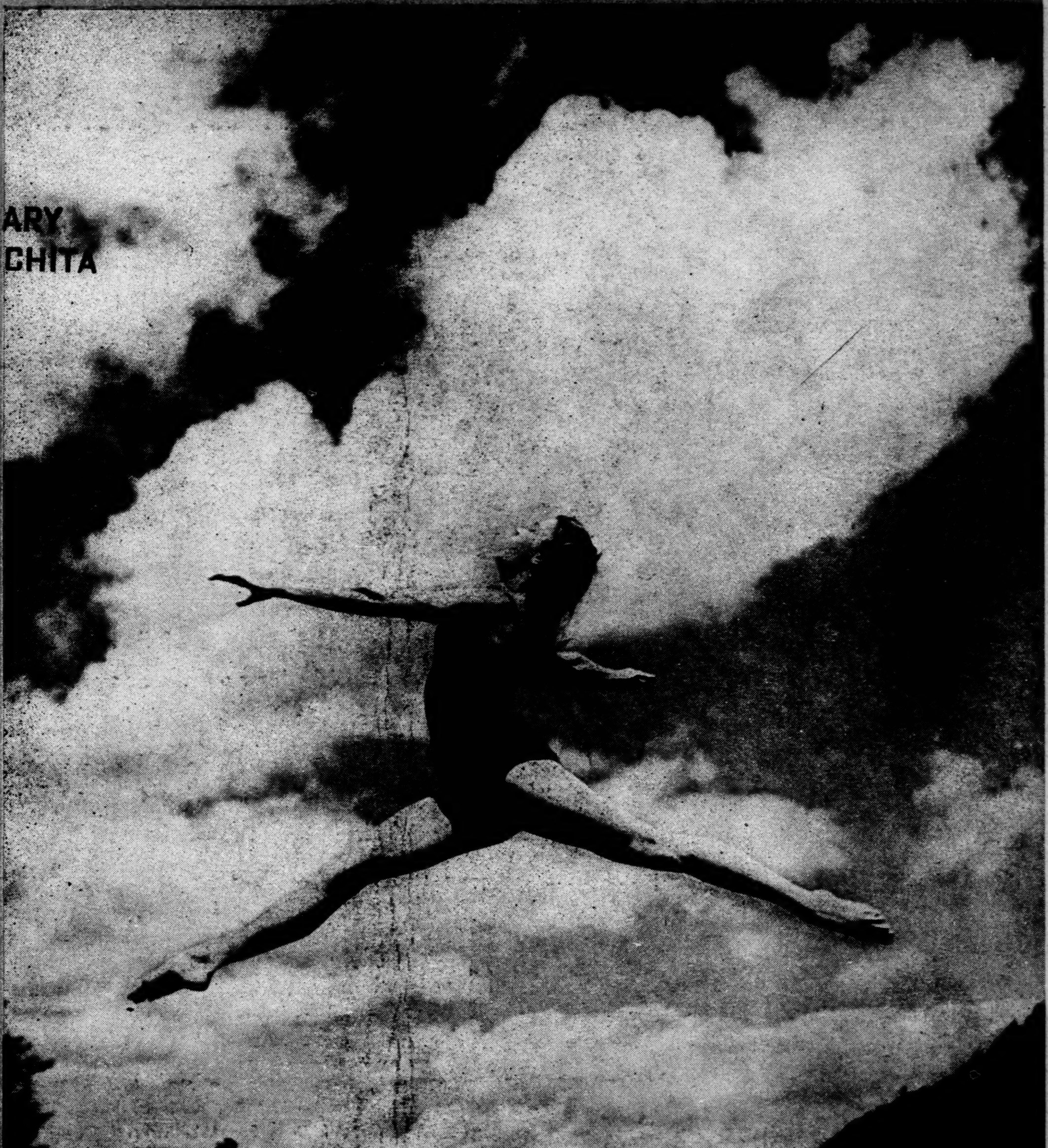

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Maraham Shares The Spotligh

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THE BALLET THEATRE

At The

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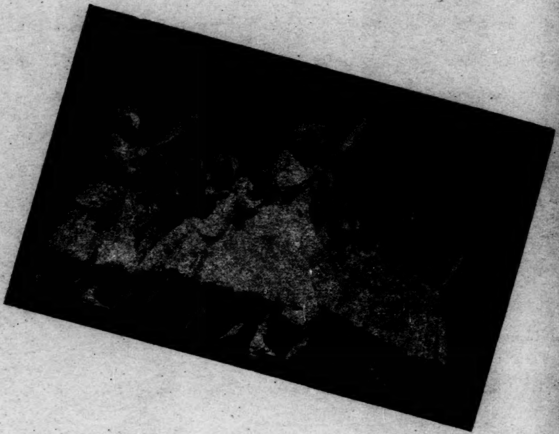

We're proud to add the name of S. HUROK to the long list of distinguished producers who are using Maharam Fabrics. The loveliness and color of Ballet Theatre Productions are world famous and their choice of Maharam Fabrics is a flattering tribute. Costumes for "Waltz Academy" — one of the new Ballets being presented this year — were designed by Alvin Colt.

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DANCE MAGAZINE

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photo: Maurice Seymour

The many friends of Tamara Toumanova will welcome her return to Ballet Theatre when she will be guest artist at their New York season which will start October 8, at the Metropolitan.

Cover: Photographer Earl Leaf snapped Olga Lunick leaping between mountain peaks of the Adirondacks while dancing at the Green Mansion Playhouse this summer.

NEXT ISSUE:

What Dance Means to Artur Rodzinski, Stars of the Ballet International, Report from Hawaii, Civic Ballet in Canada, A Dancer's Scrapbook, Dances of the Stone Age and Modern Dance Theatre.

Vol. XVIII No. 10 DANCE MAGAZINE OCTOBER 1944

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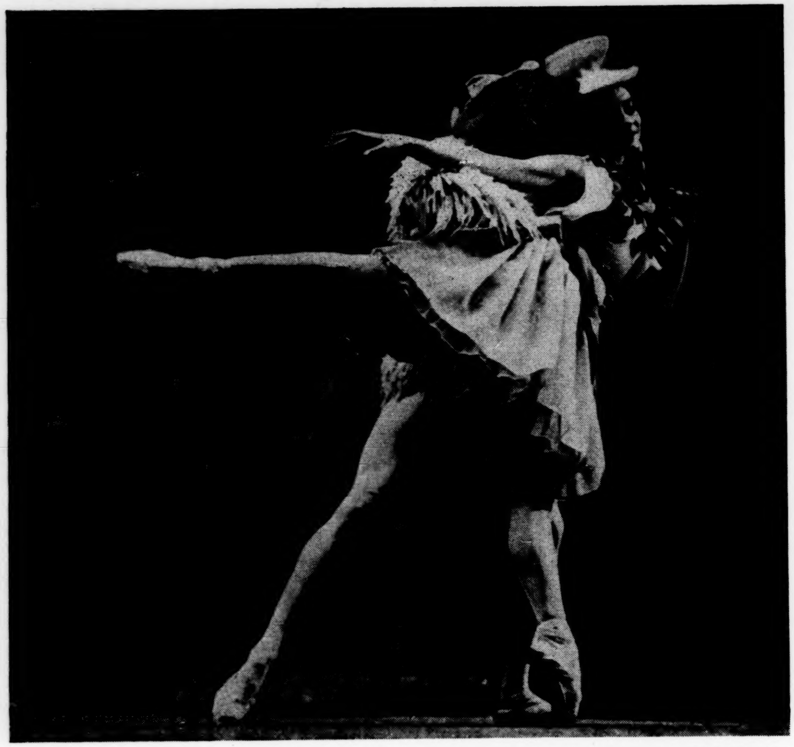

Alicia Alonso and John Kriza in the roles of the young prince and princess in "Bluebeard."

FROM CUBA'S CIVIC BALLET

When civic ballets begin to produce internationally famous dance stars, then we know they are a real artistic force in the world. The Pro-Arte Musical's local ballet company in Havana, Cuba, has made such a record with Alicia and Fernando Alonso.

Overnight Alicia Alonso became a star. It all happened when Alicia Markova was taken sick last year and the management was frantic to find a Giselle. They wisely chose Alicia Alonso.

She had splendid training in jumping into emergencies in her local civic ballet.

"How did you enjoy being skyrocketed to fame?" we asked.

She laughed as if we had said something funny.

"I enjoyed every minute of it. Anton Dolin rehearsed me in the role one-half hour each day for a week, then I appeared as Giselle, but only for one performance."

This is the amazing part of it, that a young dancer can make such a success of her first real chance and then be right back where she was before as far as the management is concerned. Maybe this year it will be another story. We hope so.

But Giselle or no Giselle, the Alonsos, Alicia and Fernando, are good copy any way you look at it and here is their story.

They were both born and raised in Cuba, where the Pro-Arte Musical has created a real civic ballet and school where young aristocratic Cubans not only can learn ballet, but also dance the old and new classics in a real ballet season, three times a year.

This energetic local organization also brings leading dancers from all over the world to perform for Cuba's dance lovers: Martha Graham, Ted Shawn, Nimura, Joos Ballet, Ballet Caravan, Ballet Russe de Monte Carlo, and leading ballet stars have all been presented by this society.

The brothers, Fernando and Alberto were two of the pioneer spirits in the Cuban Ballet. Then Fernando became ill and was ordered to the States for his health. His young wife came with him and they had their baby here in America.

Fernando almost suffocated in New York in an executive office job. There he heard Mikhail Mordkin was looking for men dancers and joined the company. Alicia returned home with her new baby for a three months' visit.

When she came back to join her husband she left the baby with its adoring grandparents. Alicia then joined the Ballet Caravan. In fact her father didn't know she was a professional dancer until he read an excellent criticism of her dancing in "Billy the Kid."

"Then he was proud, I was good," said Alicia. It is very hard for a well-bred Cuban girl to convince her parents she should be allowed to become a professional dancer. But when she is already a success before they know it, and it hasn't hurt her then, it does seem silly to take her out of it.

As a matter of fact, Alicia owes her ability as a Spanish dancer to her grandfather's love of dancing. From the time she was old enough to learn anything he would say, "Have your mother teach you the real Spanish dances."

But Alicia's life has not all been a bed of roses. She contracted a very serious infection, tonsilitis, which, spread to her blood stream, causing detachment of the eye retinas. She lay in bed for a whole year in a dark room unable to move. She felt her muscles dissolving into thin air, and the thought that she would never dance again was greater than the agonizing pain of her illness. When she finally did recover, she had lost all ability to walk, much less dance. Slowly, painstakingly, she had to learn all over. Then the heartrending rehearsing of the ballet movements she knew so well in her mind and heart, only the muscles could no longer do her bidding.

But when a career is lost and won again it is doubly dear, doubly strong and doubly sure. Alicia intends to be a great ballerina and nothing can faze her after what she has been through.

Her husband is her most sympathetic critic and coach. He believes Alicia is a great dancer and he is ready to do everything in his power to aid and abet her career. He, himself, is an excellent dancer but is more interested in choreography and directing.

He dashed in while we were talking to Alicia and looked very young and handsome. He was packing for their sojourn in Cuba this summer. He wore an artistic shirt of many shades of blue.

"Please pardon my appearance," he begged. "This was my favorite shirt but I sent it to the laundry. I guess they have forgotten how to wash since the war, so now I can wear it only when I pack."

They appeared together this summer on their vacation home in the Pro-Arte Musical's ballet season, dancing in "Swan Lake," "Les Sylphides," "The General's Daughter," and "Icar," all produced under the direction of Mr. and Mrs. Alberto Alonso. From here they took Karnilova and Johnny Kriza with them for the Cuban season.

Young Fernando has a number of interesting ballets to his credit which he has produced for the Pro-Arte Musical. One is "La Tinaja," a colorful harlequinade, in which he changed scenes by lighting one corner of the stage and letting it finally include the whole stage. Then a blackout and another scene would start in another corner (note Civic Ballets, this is a very clever and usable idea).

Fernando Alonso in a serious mood in Agnes de Mille's eighteenth century ballet, "Tallyho."

He also choreographed "Pelleas and Melisande" based on the famous Spanish poem by Pablo Neruda.

Some of his most unusual choreography was in a very modern production of "King Solomon." It was given with a reader and the dancers enacted the scenes as if you were visualizing a reading of the Bible.

This young couple present a fine example of what a local company can do to train and develop fine young artists of the dance. From such civic groups will our great artists of the future come. It is hoped after they conquer the world they will remember, as Alicia and Fernando did last summer, to go back and lend inspiration to their home town and, finally, retire to inspire a new generation of dancers.

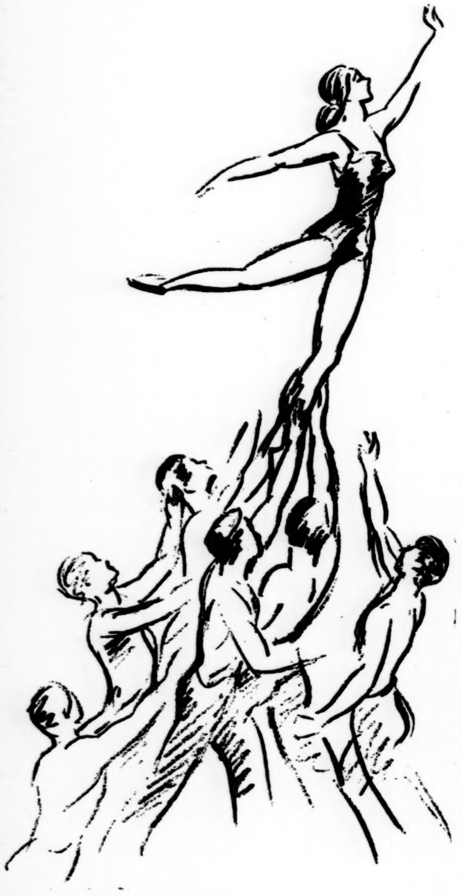
Alicia Alonso dancing in three famous ballets: as the young miller's wife in "Three Cornered Hat"; as the unhappy peasant maid in "Giselle"; and in a classical variation with Anton Dolin.

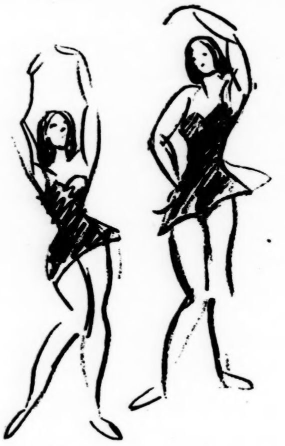
PREVIEW BALLE

Drawings by BERNICE OEHLER

There are so many exciting aspects of a new ballet company, the stars, the decor, the corps de ballet — but there is probably nothing quite so important in the organization of a new group as the choice of choreographers. We are happy to report there has never been a more interesting galaxy of choreographers working at one time for a single company than we now have at the Ballet International.

It is an experience not to be forgotten to watch the great dance composers mould their ballets before your eyes. It is especially thrilling for us (and we're sure it is for the choreographers also) to have such dancers creating the new roles as: Viola Essen, Marie-Jeanne, Andre Eglevsky, William Dollar, Edward Caton, Simon Semenoff, Jean Guelis, Elise Reiman, but we could go on indefinitely. And then there is the very superior and representative group of young dancers in the corps.



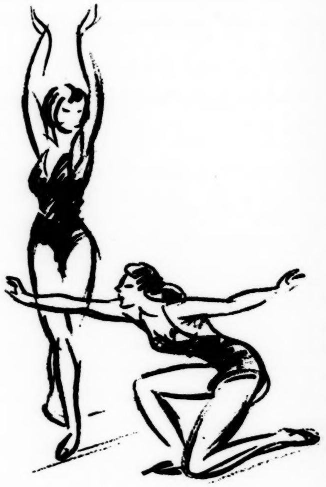


It's a real treat to watch Madame Nijinska carve each sculptored movement in human flesh. Her ballets, always so rich in decorative design, reach a climax in her new "Brahms Variation," (decor and costumes by Vertes.)

Madame Nijinska knows every note of her music. Every detail of her ballet is planned and no pains are spared to have everything exact. Of course, her ballets are very difficult and require long and hard rehearsing. Like most serious artists she demands complete attention, untiring effort and a high standard of discipline. When dancers are not working they must sit quietly and pay attention. Madame, herself, can demonstrate anything she wants her dancers to do and is very sympathetic when they are really trying.

She usually rehearses in slacks with a fresh white blouse hanging out, and ballet slippers. Her long cigarette holder has become characteristic. In correcting the dancers she often shows the wrong way in a humorous manner and then demonstrates the right way. Although she is known as temperamental and one never knows what is going to happen next, everybody considers it a great privilege to work with her, and when she beams at you and reassures you with a cordial grasp of her tiny soft hands she is thoroughly charming.

In her ballet to Ravel's "Bolero" the counter rhythms of the groups are fascinating. The characteristic, varied and clear-cut Nijinska designs, here become more exciting than ever with the pulse of the dramatic feeling. (Scenery by Soudeikine, costumes by Ignatiev.)



Her next ballets include one to Moussorgsky's music, "Pictures at an Exposition," a Dali ballet called "Mad Tristan" and "Hitch Your Wagon to a Star."

William Dollar is doing Chopin's Concerto No. I taking the theme of Chopin's last love, Constantia, for his motivation. (Scenery by Armistead, costumes by Houston.) However, like most of Dollar's choreography, it is all very symbolic and characterized by miracles of free, flowing dance patterns, vivid contrasts of movement and rhythm, beautiful and original floor and aerial designs. Fortunately, he has been persuaded to dance the lead in his own ballet, although he held out against it for some time. His adagio with the beautiful Marie-Jeanne is one of the high points of a very beautiful and moving ballet. Incidentally, Marie-Jeanne's tiny baby, a pocket edition of her charming self, watches rehearsals with amazing concentration and delight.

NTERNATIONAL

Story by LUCILE MARSH

In rehearsal Dollar presents a picture of an almost extinct type of dance artist today. Completely absorbed in his work, he seems thoroughly out of this world, but the moment he starts to dance he takes on a dynamic reality that is breathtaking. He, too, knows his music to a note and works tirelessly at the perfection of the complicated patterns and movements, but he is more lenient than most with his dancers. However, those who work with him soon become imbued with his unaffected concentration, and all is well.

Bill is from the Middle West and is simple and unaffected in his ways. He believes the teacher and the choreographer should be a democratic leader of the group and not put on airs. Dollar's next ballet will be a dance interpretation inspired by the story of James Thurber's "The Last Flower." (Decor and costumes by Stuart Chaney.)

An incorrigibly romantic note among the new ballets is "Memories" by Simon Semenoff. This is the first ballet by this world-famous character dancer. It is done to an arrangement of Brahms music and presents the memories of the great musician. (Decor and costumes by Du Bois.)

In the choreography you can see the dancer of long and distinguished experience and also the poignant touches of the superb pantomimist. Here is a ballet that will charm with its lovely dance quality and feeling, and stimulate with the dance virtuosity it demands of its performers. The familiar music is used to splendid advantage by the choreographer and the whole effect is charming.

Semenoff is a fine director, too, for young dancers. He constantly jerks them up to standard with philosophical jibes such as, "When are you going to begin to learn the things that every dancer should be able to do?" Or "You are too young to take anything as a joke." Or "You are the worst in the group, you the second worst, you the third worst."

But when anyone is truly good he is all admiration. He is also a good sport when the joke is on him. When he asked a boy if he behaved like that in the corps of all the ballets, the boy replied, "I'm not in the corps of 'Les Sylphides.'" Everybody laughed including Semenoff, who is particularly charming and handsome when he does smile.

"The Mute Wife," ballet based on Anatole France's play, which we all remember with glee, is the fabulous story of the gentleman who was married to a beautiful but mute wife. A learned physician, unfortunately, finds the secret which gives the lovely one back her speech. Domestic bliss is immediately and completely shattered. No solution is found until her husband loses his hearing and then the marriage is once more a complete success.

The choreography is done by Antonia Cobas, remembered as one of Argentinita's dancers and again for her brilliant dancing as a guest artist at the recital of Antonio and Rosario in Carnegie Hall last year. She is a Californian, educated abroad, is a fine pianist and expert in both Spanish and ballet techniques. She has placed the ballet in Eighteenth Century Bourbon Naples, which permits the mute wife and her blackamoor to be thoroughly Spanish and the rest of the cast to carry on in a brisk, satiric style. It certainly looks like it's going to be loads of fun for audience and dancers alike. (Decor and costumes by Lebrun.)

Edward Caton's ballet "Sebastian" with scenario by Gian-Carlo Minotti and sets by Oliver Smith is set in Seventeenth Century Venice but is more medieval in feeling. Costumes by Milen.

A young nobleman falls in love with a beautiful courtesan. His two sisters, outraged by the relationship and offended by the insolence of the courtesan, resort to the practice of black magic in order to destroy her. They build a wax figure, cover it with a veil belonging to the courtesan and then thrust long pins through it. When-

(continued on page 26)

Posed by Miss Kalin and Mr. Frobose

Photos by R.K.O. Pictures

THE SAMBA JONGO

Adapted by Fred Frobose and Eileen Kalin of Nutley, N. J., from the rendition of this number in Walt Disney's "The Three Caballeros," and demonstrated and taught by them before the D. M. of A. Convention. This South American dance has already received favorable attention in the press, as an expression of friendship to our Latin neighbors.

Music: Angel-May-Care (Os Quindins de Yaya) — by Ary Barroso. Published by the Southern Music Company, 1619 Broadway, New York City. Recorded by Decca.

Number 1

4 Samba Steps ....(2 Meas.)
4 Grapevine Steps (holding both hands) ...(2 Meas.)
4 Samba Steps (Turning Left) ....(2 Meas.)
4 Grapevine Steps (holding both hands) ...(2 Meas.)

Number 2

4 Samba Steps ....(2 Meas.)
4 Grapevine Steps with Leap (holding both hands) ...(2 Meas.)
4 Samba Steps (Turning Right) ......(2 Meas.)
4 Grapevine Steps with Leap (holding both hands) ...(2 Meas.)

Number 3

2 Samba Steps into Outside Position, right arms crossed, hand on partner's back (Lady does 3 Samba Steps, first back, second and third front in Outside Position) ......(2 Meas.)
4 Paddle Steps for Gent, 3 for Lady, both turning right; Reverse position and both do 8 paddles (Gent does extra step right on "&" beat to get on left foot for next step.(2 Meas.)
Repeat ....(4 Meas.)

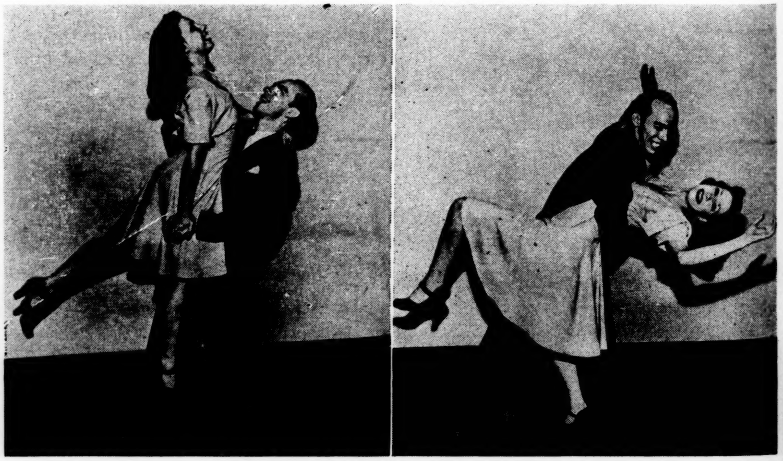
Number 4

2 Samba Steps (Lady swings slightly away from partner on "&2" of second Samba Step and back to partner for ....(1 Meas.)
Cortez (dip) Lift Position (Lady hops to effect slight lift).(½ Meas.)
1 Samba Step ....(½ Meas.)
Repeat three more times ..(6 Meas.)

Number 5

4 Samba Steps ....(2 Meas.)
Gent steps back left guiding lady into backbend ....(1 Meas.)
Gent steps out Right-Left (Lady steps out of backbend Left-Right turning right) ....(½ Meas.)
1 Samba Step ....(½ Meas.)
Repeat ....(4 Meas.)

40 Meas.



CARNIVALS and MARDI GRAS

By DON E. HALL

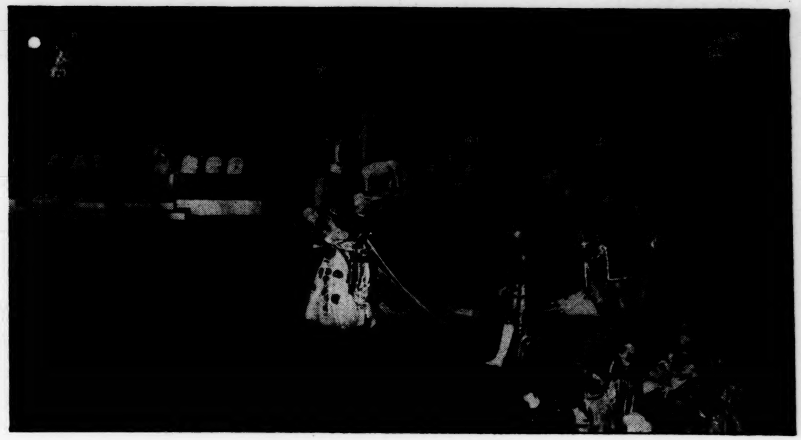


photo: Leon Trice Picture Service

The Krewe's chosen King and Queen in dazzling regal robes open one of New Orlean's festive seasons of gala carnival balls with the Dukes and Maids of their court in full attendance.

To be in New Orleans during the carnival season is a thrill never to be forgotten. For the "Mardi Gras" carnival season is a period during which more than half a million human beings discard the clutters of convention and join in wholesome fun, spontaneous gaiety and royal feasting. Contrary to general belief, however, the terms "Carnival" and "Mardi Gras" are not synonymous. The "dancing carnival season" begins officially in this famous southern port on January 6, twelve nights after Christmas, whereas the Mardi Gras period itself merely consists of the seven days before Shrove Tuesday. Mardi Gras serves, therefore, as the public's climax to a gay carnival season.

Innumerable balls follow one another in rapid succession from the traditional ball of the "Twelfth Night Revelers" on January 6 until the week of the Mardi Gras. In fact, the entire carnival season is centered around these elaborate festivities which are staged by thirty or more organizations. Only a small section of the public is privileged to take part in the festive events, because the carnival balls are private affairs, given by private clubs.

All of these thirty or more secret organizations are known as "Krewe's," a name which originated in 1838 when a group of men who called themselves the "Mystick Krewe of Comus," staged the first carnival events. Each Krewe selects a king and a queen to reign over its ball. The Queen and her Maids are usually chosen from the debutantes of the year (although exceptions have been made), and this honor is a greatly coveted one among the socially prominent young ladies of the city. However, the identity of the King, the Dukes, and the various members of the cast is never made public.

Invitations to a carnival ball may be of three different kinds for a lady. She may receive a "Call-out" which means that she will be asked to dance and participate fully in the merrymaking. She may be given a reserved seat which allows her to view the tableau and the dancing from a vantage point, or she may receive an ordinary invitation permitting her to be only a spectator in the galleries. No men except members of the Krewe or committeemen who locate their dancing partners for them, are allowed on the dance floor. However, male guests of the Krewe, known as "blackcoats" also sit in the galleries, and when the Krewe retires from the floor around midnight these guests are allowed to join in the dancing.

The Queen reigns over the whole affair and is the center of interest. She wears the traditional vari-colored robes and glittering jewels and is surrounded by her court of Maids and Dukes. The ball is opened by a tableau lasting from forty-five minutes to an hour, which depicts the motif of the occasion. Costumes of the cast, scenery, and stage effects are all in keeping with the theme of the ball. This may be anything that the fancy of the Krewe Captain devises; from a toy factory of Santa Claus to an important historical event. Let's say, for instance, that one of the tableau depicts George Washington in his home at Mount Vernon or crossing the Delaware. All of the actors in the tableau are dressed in typical colonial costumes and participate in the representation of the scene. Other tableau may present important events in mythology, song or story. Fairy tales, the birth of song hits, even fantastic stories, are all popular themes. These are first depicted in the tableau and then carried out in the various cotillions, favors, refreshments, the rest of the evening. But no matter what the motif may be it is always colorful, brilliant, breathtaking, and as nearly perfect as months of planning and thousands of dollars can accomplish.

At the conclusion of the tableau during which the King and Queen with their Dukes and Maids have taken part in a stately grand march, the cast backstage or in the wings, holding back its exuberance with growing difficulty, now swoops out on the floor. It engages in some spirited buffoonery for a few minutes, then arrays itself before the call-out section and is ready for a night of dancing and intrigue.

The carnival spirit reigns supreme and cares and problems are forgotten in the swirl of costumes, the laughter, and the magic of the music. Picture yourself out on the floor, girls, floating through the dances on the wings

(continued on page 29)

SIMON SEMENOFF, DANCER IN CHARACTER

By BASANTA KOOMER ROY

Simon Semenoff in his role as the chief eunuch of the harem in Fokine's ballet, "Scheherazade"

A clown, especially in the ballet, must be a great artist to be a perfect clown. Simon Semenoff is a perfect clown. In character dancing he ranks as one of the foremost artists of the world.

To see Semenoff on the stage and then offstage is a great revelation. Offstage, his clean-cut features, large blue eyes, powerful chin and expressive hands, would never let you guess that he was the magician in "Blue Beard," the king in "Helen of Troy," the old toy maker in "Coppelia," the head eunuch in "Scheherazade," the mother in "Naughty Lisette," etc.

Semenoff was born at Libau in the Baltic country of Latvia. As a child of ten he began dancing in his school festivals. His parents were opposed to his dancing as a profession. So he ran away from home and went to Riga to become a dancer. In Riga the famous ballerina, teacher and ballet master of the National Opera of Latvia, Alexandra Fedorova, became his first ballet teacher. At the age of seventeen, Semenoff danced his first role as Dr. Coppelia with Fedorova. For seven years he studied and danced under the guidance of Fedorova.

During that period Michel Fokine came to Riga as the guest of the National Opera of Latvia. Semenoff is very proud of the fact that he had the honor of dancing with Fokine in "Prince Igor." Soon Viltzak, then a dancer, now a teacher, came to Riga. He was well pleased with the art of Semenoff in "Carnival" and "Petrouchka."

Then the world famous Max Reinhardt came to Riga and saw Semenoff dance as the witch in "Sleeping Beauty." In Reinhardt's production of "The Flying Mouse" in Riga, Semenoff danced the waltz to Strauss' music and made a hit with Reinhardt. He offered to take Semenoff to Berlin, and the young dancer was proud to join Reinhardt. In Berlin he studied in Reinhardt's School of the Theatre, and learned much from the art criticism and advice of the great prophet of the theatre. Semenoff soon danced in Reinhardt's production of Offenbach's "Beautiful Helen" in which Jermila Novotna, now of the Metropolitan Opera of New York, sang the role of Helen. In Reinhardt's production of "The Merchant of Venice," Semenoff created a ballet for forty-five dancers and, himself, danced the lead in a great open air festival in Venice, itself.

Semenoff stayed with Reinhardt for six years, and appeared in the great master's various productions in Berlin, Paris, Vienna and Venice. Reinhardt was so delighted with the art of Semenoff that he invited the young dancer to come to America with him. But Semenoff could not for he had already signed a contract with Rene Blum's Ballet Monte Carlo, and went with them to South Africa with the charming Nana Gollner, and Nemtchinova.

Not long after this, Semenoff joined Massine in the Ballet Russe de Monte Carlo, came to America and made his debut here in 1938 as Dr. Coppelia.

In both large and small cities of America, Simon Semenoff continues to be a sensational success. Bing Crosby asked Semenoff to appear in his latest production, "The Great John L." He has just returned from California to complete work on his new ballet for "Ballet International."

He said he enjoyed working for the movie camera very much. We hear from sources that are in the know that he made a big hit at the studio and has already been approached for further appearances in the movies.

Recently Semenoff confessed to me that besides studying with Fedorova and Reinhardt, he also studied for two years in Paris with Mme. Preobrojenska, the famous Russian teacher.

Semenoff, however, looks upon his mirror as his greatest teacher now. "My mirror is a magic mirror," Semenoff told me for the benefit of the countless readers of the DANCE Magazine, all over the world. "My mirror has a hundred tongues. It actually speaks to me in many languages—Latvian, Russian, French, German, Spanish, Italian. It whispers praises into my ears when I am right. It censures me cruelly when I am wrong. Right or wrong, my mirror makes me work long, hard, and unceasingly so that I may keep my art constantly in shape. But I love my mirror. I am grateful to it. The mirror is my best friend, a faithful confidant who never deceives, who never betrays. I take good care of my mirror, just as a mother takes care of her baby."

"What does ballet mean to you, Mr. Semenoff?" I asked the great comedian of the ballet.

"Ballet is greatest of all the arts," said Mr. Semenoff. "Unlike painting or sculpture, ballet is a living art. Appreciation of poetry depends upon one's knowledge of the language in which the poem is written. Drama is the same. A piece of architecture is not equally appreciated in New York and Peking. Even the sweet language of music is somewhat restricted by geographical and racial traditions. But the great silence of the ballet universalizes it. We speak no words. The body is our language. The soul is our medium of expression. The human body with its smiles and tears; and the human soul with its joys and sorrows are common to all mankind. Thus ballet brings all races and all nations together in the common love of an exalted life portraying art. Ballet is the greatest of all the arts, for it can be equally appreciated by the French and the German; the English and the Irish; the Russian and the Finn.

"Anna Pavlova took her Russian ballet to India and China; and Uday Shankar brought the Hindu ballet to America and Europe. This exchange of ballets of all races and nations will help the tragic world of war, hatred and tears of today, to build the new world of freedom, peace and brotherhood of tomorrow."

"In such a tragic world how do you prepare yourself for the great comedy roles you dance?" I asked.

"Mind plays the greatest role in character dancing. The practice of the mind is more important in my work than the practice of the body. I think long, long hours. I feel, feel and feel the role in silence and in solitude. Slowly I saturate my body, my mind and my soul with the spirit of the role. As for example, when I play the part of the mother of Irina Baronova in 'Naughty Lisette,' I have to feel as a mother does; and I have to act as a mother acts with her naughty child. Baronova plays the part so naturally, so eloquently, so superbly that it is a difficult job to act as her mother. So by the power of my mind I transform myself into a mother of a naughty child."

"Is it very difficult for you to dance such alien roles?"

"The more foolish the role is, the more difficult it is to dance. Self control, however, plays a great part in miming such roles. I succeed in conquering a strong urge for exaggeration with a tremendous amount of self control; otherwise I should make a fool of myself dancing the foolish roles. As it is, roles may look foolish to the audience, but they are very serious to me."

"What part does character dancing play in the ballet as a whole?"

"Comedy makes the ballet stronger by contrast. But serious dancing is never disturbed by foolishness. As for instance, in 'Helen of Troy,' Jerome Robbins and I did foolish things, but

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Semenoff and three famous ballerinas. Top: as the toymaker in "Coppelia" with Baronova. Center: Pierrot in "Carnival" with Slavenska. Bottom: as jester in "Helen of Troy" with Zorina.

A scene from 20th Century Fox's "Country Life" captures the fun and romance of square dancing.

SWING YO' PARTNER

By A. C. McGARRY

*"All hands around, circle to the right,
Now ladies in the center, the gents
will Squeeze you tight!"*

The caller shouts his orders as men and women swirl about, join hands, form couples, lines, or lady chains in a flurry of flying arms and legs, accompanied by such shouts and squeals as to leave dizzy the spectator uninitiated to square dancing.

The violins scrape furiously, the piano rocks with chords, the snare drum sounds like a machine gun, and a guitar tries valiantly to wedge a note in edgewise.

The old fashioned square dance is again coming into its own, and except for a public address system for the caller, and electric lights, the above scene might describe a lumber camp in the 1880's instead of a community dance in 1944. The war has somewhat changed even our dancing.

The trend back to square dancing, so called because four couples form a square at the start, began a few years ago and spread rapidly throughout the rural districts. It was first introduced to summer resort camps and dude ranches by their managements who brought hill-billy musicians out of the nearby countryside to provide atmosphere and entertainment for their metropolitan guests.

The New York World's Fair gave it further publicity by inducing several hundred musicians and dancers to stage a public exhibition on a huge outdoor platform at the Fairgrounds. Most of these came down from the Catskill and Adirondack region of upper New York though there were also representatives from many other states.

Introduced first as a novelty, the dude ranches and vacation resorts finally turned to it as a necessity. The shortage of manpower was beginning to tell on the one-man to one-woman ratio of modern dancing, and the women, whose presence now dominated the vacation spots, resourcefully turned to the square dance as a solution. In a square dance one man may dance with practically any number of women as partners before it is over. This gives the male a position resembling that of homogenized milk where nobody gets all the cream.

With the advent of gasoline rationing the idea spread still more generally in the rural districts where the young people had to make use of granges and community halls near at home. That was where the old timers came in.

Violins were dug out of dusty cases and fingers limbered up to where a concert violinist might nod in approval. Not that the old timers would curry such approbation as they make no pretenses of being violinists but "fiddlers", and hold their instrument in the crook of their arms as often as under the chin.

The calls and dance routines are essentially the same as they were fifty years ago and have been preserved mostly in the memories of those who danced or called them in their youth. Until recently but few of the old backwoods tunes had been captured on paper and the words are not yet standardized, being pretty much ad libbed by the caller each of whom has his own individual style.

The young people, after once learning the routines, have adopted the square dance with enthusiasm. As an outlet for pent-up energies it rivals if not tops jitterbugging, as anyone who has observed it will attest.

Even the metropolitan areas have taken a swing at the "new" dance with schools of instruction located in no less a sophisticated city than New York itself, and some of its larger hotels have experimented with it in their swanky ballrooms. But it remains essentially a country dance as it can be performed with hob-nailed boots on a barn floor as well as in a dance hall. Besides, in winter and in some of the hard-to-heat rural granges, to glide languorously in a slow foxtrot would soon result in chattering teeth.

Though the routines seem complicated and the caller sounds pretty much like a tobacco auctioneer, both are easy to understand when you get the swing of it. The first time you try it you are apt to feel like a cork in a whirlpool but after you have been pushed good-naturedly into position a few times and had the calls explained, you become a rabid square dance advocate.

The square dance originated with our early settlers who called it a "barn dance" because in those days the completion of a new barn meant throwing a party which usually lasted all night with local fiddlers vying for the musical honors. As the country expanded the dances varied slightly, the biggest difference being the square dance of New England as opposed to

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HOW TO BE AN OLD SMOOTHIE

Orrin Markhus and Irma Thomas tell you just how to do this famous "Ice Capades" routine.

1. Correct posture and ease are the first requisites if you desire to be "An Old Smoothie" on the ice. Avoid all stiffness, but be sure to hold the head up and do not bend forward at the hips. To achieve a fluid and graceful movement, it is important to skate with a flexible knee, but never start or perform any of the dance steps with the legs held far apart. The arms should be comfortably bent, that is, not stiff and not limp, and they should never be held above shoulder level.

For the first movement of the Old Smoothie routine, the couple skate side by side, with the lady on her partner's right. They stroke on the right foot, then on the left, then the right again, etc., moving down the ice side by side. This should be a smooth, even stroke, and timed perfectly to the rhythm of the music.

2. Next, the lady swings easily about to face her partner and they assume the standard ballroom dancing position, with her left arm resting lightly on her partner's right shoulder. They now skate backwards with the same smooth stroke and effortless movement. The pressure of the gentleman's arm and hands indicates to his partner the exact moment to make the turn and execute the next stroke. In pair skating, as in dancing, it should never be necessary for one partner to tell the other when to perform any action. They should *feel* the dance and turn and glide as one. This gives a picture of relaxed ease and grace.

3. The next movement of the Old Smoothie dance traces a serpentine figure around the ice rink. This is done in circular fashion, the gentleman skating forward for several strokes, then turning to move backwards for the next few strokes, then again turning to face forward, etc. Since this action is done in a ballroom position, the lady naturally follows the turns of her partner. Timing is very important and the turns should be synchronized to the phrasing and rhythm of the music. The couple should be careful never to pull away from each other on the turns and must remember to keep upright, yet relaxed, position. Each must suit the lean of his skate to that of his partner. When "Smoothing" on ice, never straddle and never walk. The movement is one of pushing from the hips with a slight rise and fall of the skating knee. The "free" or unemployed foot is held pointed down and out, until it is brought to the ice, with its toe close to the heel of the skating foot. The weight is shifted from one foot to the other with a rhythmic, rocking movement, as in the syncopation of a foxtrot. The two feet are never on the ice at the same time, and the transfer of weight from one foot to the other should be executed

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Dancers in dynamic movement, in out-of-doors shots against the natural backdrop of summer skies, provide ideal subjects for decorative pictures for the amateur photographer's album.

TRY THIS ON YOUR CANDID CAMERA

By EARL LEAF

With Illustrative Photographs by the Author

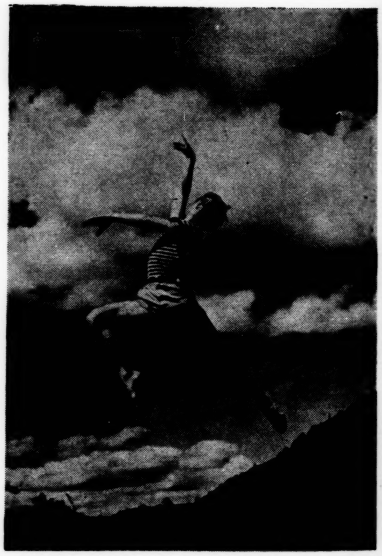
With sundry thousand photographers uprooted from their hometown studios to serve the armed forces from Chungking to Calais, many dancers who want current dance pictures of themselves must depend upon local amateur talent or portrait photographers inexperienced in the intricacies and nuances of dance photography.

Make no mistake about it, many amateurs are tops. Photographic salons by and for amateurs often show pictures far superior to the production of run-of-the-mill professionals. Also, many professional portrait photographers in the small towns have only the big clumsy studio cameras with portrait lenses unusable for fast-action dance photography.

It occurs to me that many dancers, teachers and leaders of dance groups in such communities might well contact their local camera clubs and work out an arrangement to pose for pictures in return for prints. Virtually, every town of any size in the country has a camera club comprising a group of outstanding camera addicts.

However, working with any photographer, amateur or professional who lacks experience and knowledge of the dance may oblige the dancer to become her own dance master and art director as well as model-subject. A few suggestions on the subject of "candid" dance portraiture which can be shared with your friend or co-worker behind the lens might be helpful and appropriate at this time. First a few general observations.

Dance photography, especially dance-in-action, is considered the most difficult of all types of camera work, and the most satisfying if well done. Dancers are the finest of all models and will work the hardest to please. They are also the hardest to please. This is properly so, for nothing is more beautiful than an exquisite dance portrait, but nothing is more grotesque



John Begg of the corps of the Ballet Russe de Monte Carlo, takes off for a "follow through" shot. This was taken at 1/200 second at f5.6.

than a dancer caught in an awkward moment or the wrong moment of a movement.

A careful study and analysis of the many splendid pictures that appear in back issues of DANCE Magazine will provide a liberal education in dance portraiture. Dancers and shutterbugs alike can learn much about design, composition, dance form, expression of face and body, costuming, background, lighting, timing, balance and other requisites of successful dance pictures in this way.

Before the photo-session ever takes place, a feeling of mutual respect and confidence should be established between the dancer and photographer. If possible the photographer should see the dancer on the stage or in rehearsal, but at least they should establish a bond of understanding of each other's personality ere the session begins in an amiable chat over a cocktail, (fruit, of course) dish of tea or chocolate fudge sundae, as the mood dictates.

Successful indoor pictures can be taken with an inexpensive camera and a couple of No. 2 photoflood lamps in cardboard reflectors obtainable at any camera store. Action shots with this equipment are obviously impossible but even posed stills can create a suggestion of movement and an impression of action if properly managed.

A study of back issues of DANCE Magazine will prove helpful here again. Even to the expert eye it is impossible to know whether some of the pictures are really action shots or carefully posed stills. A slight movement of the hand or garment, causing a blur in the picture, helps heighten the illusion of motion and action. An off-stage electric fan can be used to stir the hem of the garment in this manner.

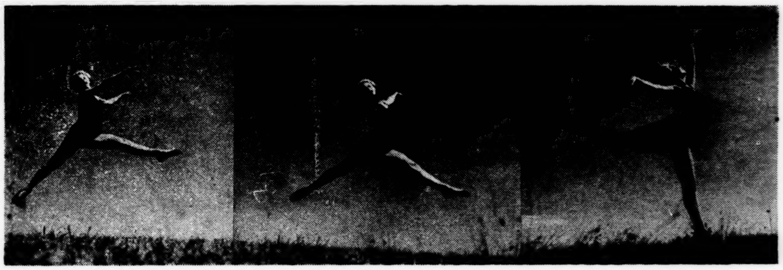
Waste no time or valuable film on static, posey, arty pictures. In the worst possible taste are the "firing squad" snapshots where the photographer shoots a dancer standing against a wall staring self-consciously into the camera. Never look directly into the lens, making it obvious that you are posing for your picture.

Stage make-up is not too bad for photography, especially pancake, but be economical of rouge which creates hollows in the cheeks where you may not want them.

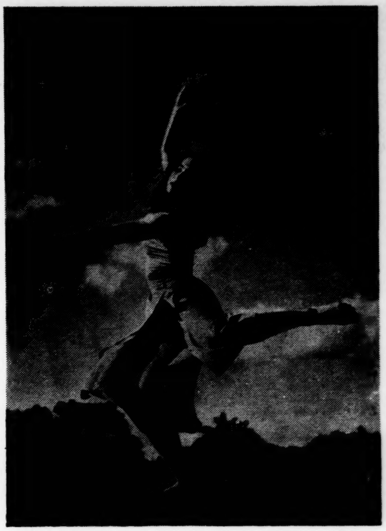
Avoid repetitious flat lighting. Don't be afraid of shadow and interesting contrasts. Many top photographers believe every good picture should have some rich black, some white and several gradations of grey. Many of my most interesting dance portraits have been made with a single light, or with a lone spot plus a baby spot to highlight the hair. Try interesting shadow patterns on your background, not to confuse but to increase interest and establish a mood. Needless to say, double-shadows caused by a light on each side of the subject must be avoided.

The suggestion of a cross in the background of Lisan Kay's portrait, for example, fits the spiritual mood of the picture.

Camera angle is very important. The general rule is to shoot from a rather low angle when making full-length pictures with the average lens. The camera at waist-length often causes distortion by making the subject appear squat and dumpy, whereas the low angle attenuates the body and accents height.



Ruth Salomon at Cape Cod Musical Arts Center, shows the full grand jete, caught here in the development (left) at the peak (middle) and at the moment of reaching terra firma (right).



This picture of Miriam Pandor in a carefully posed still was taken at a speed of 1/50 second.

It is well to remember that an inch one way or another in the position of the head, shoulders, eyes, hands, legs, feet, or even in the main light source or the camera itself, may spell the difference between success or failure. If something seems not just right, change these positions, an inch here and an inch there, until the defect has been found and remedied. Pause and study every last detail before clicking the shutter.

As for backgrounds, the average home or apartment usually has one wall of neutral color that can be cleared of furniture, wall pictures and bric-a-brac to make a suitable "backdrop." Mouldings and baseboards may be a problem, however, as they can ruin an otherwise excellent full-length picture. A small stage reaching an inch or two above the baseboard can be constructed with a piece of plyboard lumber about six feet long by three or four feet wide placed on a pair of sturdy boxes which have been wheedled from the corner grocer. Most photographers have a stage or model's stand in their studio and this sort will do very well.

Certain types of wall-paper can also be disastrous. This handicap — and the baseboard problem, too — can be overcome with a piece of cheap black

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One of the decorative scenes from the ballet, "Rendez-Vous" given by the Sadler's Wells' Co.

BRITAIN'S NATIONAL BALLET

By ARNOLD H. HASKELL

Since the war the demand for ballet all over Britain has been tremendous. English ballet has had a great creative opportunity. It has not only risen to the occasion but has laid the foundation of a great national ballet.

It is important to note as a background to what follows that in England the solid foundation of ballet is classicism. Public and dancers alike never tire of *Swan Lake, The Sleeping Princess, Casse Noisette, Giselle, Coppelia* and the later *Sylphides, Carnaval,* and *Le Spectre de la Rose*. Britain's national ballet is the child of Petipa and Fokine.

Only two of the many creations since September 1939, show the direct influence of war, the first, Frederick Ashton's remarkable *Dante Sonata* to the music of Liszt. This ballet is a musical interpretation with no direct program but it suggests the eternal struggle between the forces of good and evil in a frenzied sequence of pattern and climax that only a magnificent ensemble could sustain. The same choreographer, Frederick Ashton was given special leave from the Royal Air Force to produce *The Quest,* which is in many respects a landmark in Britain's ballet history. The score was specially written by William Walton and the decor and costumes designed by John Piper. The theme is taken from Edmund Spenser's Fairie Queen and shows the triumph of St. George over "evil things". The collaboration between these three distinguished artists has been complete; music, decor and movement tell a stirring tale of chivalry.

A distinguished newcomer to choreography has been the actor-dancer Robert Helpmann, an Australian. His first work was an adaptation of the old national masque in which poetry is a part of the music and movement. Milton's *Comus* was the masque selected to music by Purcell, arranged by Constant Lambert. This experiment was a considerable success though it has one obvious drawback, few dancers could recite Milton with the skill and beauty shown by Helpmann who created the role for himself.

His second work was the ballet *Hamlet* where he broke entirely new ground. This was not the narrative of Shakespeare's Hamlet, obviously an unsatisfactory approach, but a choreographic interpretation of the delirium in Hamlet's mind as he lies dying. The ballet begins and ends with his death; in between Helpmann has given a very modern commentary on the tragedy, greatly influenced by Freud.

The music for this ballet is Tschaikowsky's *Hamlet* and Helpmann's modernism and the composer's romanticism meet in a very remarkable decor by a newcomer to the theatre, Leslie Hurry, who has since redressed *Swan Lake* with great success. This new form of ballet, literary criticism perfectly translated into plastic art, has great possibilities when handled by a master and the choreographer is now working on Oscar Wilde's Picture of Dorian Gray. Helpmann has recently acted Shakespeare's *Hamlet* and his great theatrical experience should enlarge the scope and outlook of ballet during the next few years.

Ninette de Valois has added another work to her English gallery. She first made her name with *Job,* inspired by the paintings of William Blake and followed up the success and the genre with *The Rake's Progress* after Hogarth. Both works are in the permanent repertoire. Her new ballet, *The Prospect Before Us,* is based on the artist Rowlandson and is concerned with life in a ballet company of the period. Once again she has proved herself a master in the difficult task of understanding a painter so thoroughly that she can succeed not only in the obvious grouping but in the transition from group to group. Throughout she maintains the style and character of the great caricaturist. Of all Britain's choreographers de Valois is the most national, while Ashton excels in the great Russian tradition, and Helpmann is the most personal and intellectual.

These three choreographers as well as Andree Howard, who has recently produced Roussel's *Le Festin de*

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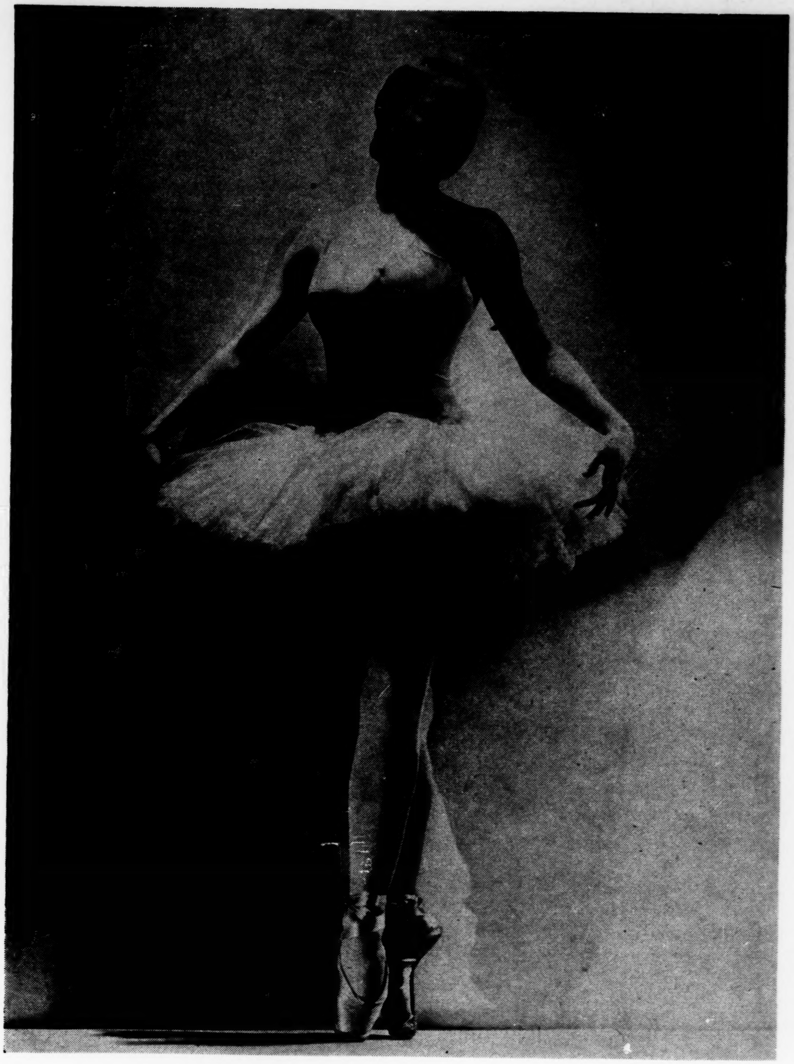
Sally Gilmour and Iris Loraine as "Peter and the Wolf" in a ballet at the factory canteen.



AMERICAN BALLERINA

Nana Gollner is a real American ballerina in so many delightful ways. First, like all good Americans, she's terribly proud of it. Second, she is as lovely to look at as our proverbial "pin-up girl" — lovely, clear white skin, beautiful grey-blue eyes, a large smiling mouth full of flashing white teeth, shiny dark hair and a nice rhythmic profile.

The day DANCE Magazine interviewed her she was dressed in a simple black street dress very smartly cut and a huge black hat of severe design that set off her vivacious expressions to perfection.

Nana Gollner was born in Texas. Early in life she proved she had "what it took," because she worked herself out of paralysis that resulted from a severe "polio" attack. In fact that is how she came to study dancing.

By the time she was twelve years old she had definitely decided to be a ballerina, so her parents gave her a lesson every day with Theodore Kosloff and arranged to have her tutored in her school studies so she would have school time to practice.

At fifteen she made her debut in Max Reinhardt's "Midsummer Night's Dream." She then made the first ballet short for the movies with David Lichine.

Shortly after, she went to London with the de Basil Company, but after the fifth week when they decided to change her name to Golliniva, her American pride rose up and she left the company.

Next she joined Renee Blum's Company in Paris and Fokine created four ballets in which she danced the lead; "'Les Elves," "Les Elevants," "Igrouchki," and "Jota Argonaise."

When this company finally came to the parting of the ways, Nana found herself tired of being a ballerina and didn't dance again for a year and a half. Not that she was idle. By no means. She was going in for aviation in a big way.

Finally, however, she came down to earth and decided she wanted to devote her life to dancing after all. She went at it again with a gusto, this time with the then new Ballet Theatre. The first season she hurt her foot and was laid up for eight months. The second season she danced, "Giselle," "Swan Lake," etc. Then came the reorganization of Ballet Theatre. Nana didn't like the change in policy, so she exercised her good old American prerogative and left.

She decided if there was to be no 100% American company she would go Russian with a vengeance and joined the de Basil Company.

At this time she met Paul Petroff for the second time. Before, in Europe he was already a well-known star and she was just a teen-aged beginner. Now it wasn't long before they were engaged in Ottawa and married in Mexico just before the company left for South America. Then the patron saints of romance seem to turn their backs on the ecstatic young newlyweds. The boat had only dormitory arrangements, so the boys were sentenced to

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TAPPING TO SUCCESS

By CONSTANTINE

Aside from being a top notch movie star at twenty-one, Ann Miller is as natural and unassuming as a next door neighbor, and what a sense of humor! Her home atop Laurel Canyon is something out of a little girl's dreams, come true. White stucco, surrounded by a well-kept array of colorful blooms and a view that takes in the city for miles around.

For tea there one afternoon, Ann dressed in a simple, smart house frock, greeted this roving reporter for DANCE Magazine. Sparkling, animated and just as cute as could be, she set about the serious business of pouring the fragrant beverage in a most engaging manner.

"How has all this come about at such a tender age?" I asked.

"It all started and almost ended in Houston, Texas, when I was three years old," said Ann. "Mother thought that ballet lessons would give me poise and grace, but I didn't. At my first school recital I disgraced my proud parents, who came to see their little precious, by getting stage fright and running off the stage at the beginning of my solo number."

"That certainly made a most unpretentious entrance into show business," I said, "What happened then?"

"Mother decided that I was hopeless as a dancer," replied Ann, "and gave me (I might add in rapid succession) piano, violin and singing lessons, but to no avail. So ALL lessons were stopped and Mother resigned herself to the fact that I would amount to exactly nothing."

"Poor Mama," I remarked, "what did she finally do with her problem child?"

"Nothing," said Ann gaily, "until I was eight and saw Bill Robinson dance at a local theatre. That settled it. I would be a tap dancer. Mother then took me to the finest school in Houston, from which I was immediately thrown out. You see, the teacher would give me a routine and after I learned it, I insisted on doing my own version of it. We tried another school and the same thing happened. I couldn't understand why I was not allowed to dance as I felt. Again my career came to a halt."

Ann Miller as she is seen by three photographers: Constantine, Scott and Crail

Today, one of the brightest little stars in the film constellation, Ann busies herself with constant study to improve her work. Like the ancient Greeks, about whom she has read so much, Ann feels that time, the most precious of all things, should not be idled away. Drama lessons, reading and painting are her hobbies. For relaxation and exercise, she dances. Ann's rise to stardom was not sudden and certainly not easy. She went through some of the customary trials and then some!

"One day," continued Ann, "we came to Hollywood for a vacation. By a stroke of good fortune, our income was cut off, and I was forced to make a living for mother and myself with what few dance routines I knew. We almost starved to death. I earned from two to five dollars a performance at local women's clubs and similar organizations and the engagements were not too close.

"At about this time, the Orpheum Theatre in Los Angeles had a guest artist night in the form of a contest. Five dollars was paid to each contestant and the winner got two weeks work at fifty dollars per.

"Either way I couldn't lose," said Ann, "and the five dollars would come in handy. Then a miracle happened. I won! What a spree we went on! Regular meals for a change and some back bills paid.

"This led to a three week contract in the Bal Tabarin in San Francisco at the sumptuous salary of one hundred dollars per week. I was held over for sixteen weeks, and a new show had to

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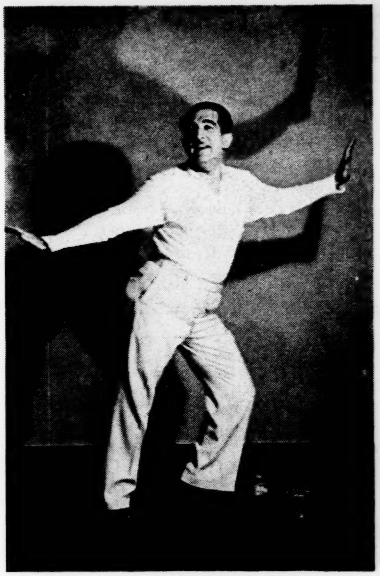
TAP MARCHES ON

By BETTY MANNING



Jack Manning, beloved teacher of tap dancing will always be remembered by his many pupils

So many inquiries have come in lately about tap dancing that I decided to look up Jack's writings and answer them all in one article. Here are some of the most frequently asked questions and here is how Jack would have answered them.

How did tap dancing first start?

Answer: Tap dancing is generally accepted as a purely American dance form. Actually, it originated across the water, but received its greatest impetus here. The English manufacturing city of Lancashire was its birthplace. It seems that, because of the dampness of the floors, the factory workers of that city wore soles and heels cut out of one piece of wood. They called them *clogs.*

During recreation periods, men and women would dance on the slate streets outside the mills and compete in contests to bring out various sounds and rhythms. This dancing came to be known as *Lancashire Clog* and it, in turn, became one of the earliest forms of tap dancing in America. Ireland, too, was influenced, as indicated by the sound effects or taps which we hear in the jigs and reels.

Is soft shoe dancing part of tap dancing?

Answer: In America, *Lancashire Clog* was referred to as "English hard shoe dancing" to distinguish it from "soft shoe dancing" which we called *Virginia Essence.* Soft shoe was a slower type of dancing, very standardized in steps and styles, and was usually performed to such folk tunes as *Swanee River, Comin' Thru the Rye,* etc.

The old-fashioned straight clogs were much harder to handle than our present day split clogs, for their stiffness made it practically impossible to spread or elaborate on the steps. (Up to a few years ago the English danced much straighter than Americans, because of these straight shoes.) As time went on the hard shoes were dispensed with, in order to get all possible style and freedom of movement.

When did the Leg-o-Mania first put in an appearance?

Answer: About twenty-five years ago, the *Lancashire Clog* and *Irish Jig* were popular forms of tap dancing on the American stage. It was customary for all vaudeville or variety shows to have a dance team on every bill, and they all used practically the same routine! Only a limited number of steps were known and every good dancer knew all of them. Invariably, a step would be danced six times and followed by a break. Every routine contained eight steps with breaks fitted in to enable the dancer to break from one step to another. We are still using the Cramp Roll movement which originated in the *Lancashire Clog.*

How did buck come into the picture?

Answer: Another show in which I toured was *The Three Twins,* a musical comedy produced by Lew Fields of the famous team of Weber and Fields and featuring Bessie McCoy. She was the originator of a song and dance production number that was called *Yama-Yama Man,* and was actually a combination known then as "faked buck" and high kicks. By "faked buck" dancing we meant that Bessie McCoy was a "natural" — it wasn't what she did so much as *how* she did it.

When did "wings" first make their appearance?

Answer: About this time, buck dancing developed a movement which resembled a bird in flight. Jackie Coogan's father, who was a member of the team known as Coogan and Cox, invented a movement that was called

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Fred Astaire's artistry blends balletic form with the precision and rhythm of tap dancing. Eleanor Powell, as a cowgirl lasso twirler, is typical of her many unusual tap characters.

News, Cues and Hullabaloos

USO Camp Shows are sending their first ballet troupe overseas on a six months' tour of the "Foxhole Circuit" to entertain American service men at the front. It was organized by George E. Brown and the company includes: Grant Mouradoff; Anna Andrianova; Tatiana Semenova; Anitra Upton; Ginee Richardson. The group will give an hour's performance at each show. Three large ballets including Fokine's "Les Sylphides" as well as solo dances will make up their repertoire. The costumes were designed by Madame Karinska.

Nikolai, or Nika Djaya, who recently finished several dance specialties for M.G.M., is now the partner of the famous Javanese, Devi Dja. He is featured in his East Indian dance solos at the Sarong Room of the Bali-Java Restaurant in Chicago. Nikolai was formerly the ballet master and leading dancer of the Pittsburgh Opera Company.

On September 19, servicemen at the American Theatre Wing Stage Door Canteen in New York, saw the glamorous Shelmerdeen in the new "Dance of Liberty," which celebrates the liberation of France.

Jack Gansert has returned from a seven weeks' tour of the West Coast in "The Merry Widow," and will be the premier dancer with the same company when it opens at the Center Theatre in October . . . Billy Daniels created and staged the dances for the new Republic movie, "Brazil" in which Aurora Miranda, the sister of Carmen Miranda dances. Veloz and Yolanda introduce a new dance called "Brazil" in the same picture.

Bascom Lamar Lunsford, directed the Eighteenth Annual Mountain Dance and Folk Festival on September 14, 15 and 16 at Asheville, N. C., in which fifteen dance teams participated . . . Play Cooperator's held a folk dance jamboree at Pendle Hill, Wallingford, Pa., from September 15 to 17.

Madeline Northway is now serving as a Red Cross Club director in charge of entertainment at a Bomber Command base in India, and has established a club for enlisted men called "Jungle Junction" . . . Pfc. Bobbie Ruymann, tap danced at a jam session in the Red Cross Enlisted Men's Club in Bari, Italy, recently.

In this scene from RKO's "Heavenly Days" Oleg Balaeff dances the Russian "Cozachka" for seven refugee children of many nations, and Fibber McGee and Molly, who are starred in the movie.

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A professional roller skating school for the Western Section was conducted by **FRED BERGIN** at Redondo Beach, Washington. A similar meeting for the central part of the U. S. was held in Detroit.

HANYA HOLM delves into the subterranean depths of the subconscious in her new dance, "What Dreams May Come," which was presented at the Fine Arts Center Theatre at Colorado College during the Conference on Fine Arts . . . **LISAN KAY** will do a short ballet entitled, "Birth of a Color," for the show "Fashions of the Times" being produced by Frances Bemis of the New York Times.

In **RUSSELL MARKERT**'s new revue, "Autumn Album" at the Radio City Music Hall, **JANIE CIOFFI** and **ALMERINDA DRAGO** are the solo ballerinas. **GENE SNYDER** has created a streamlined precision routine for one of the numbers.

ERICK OSSORIO, in the Army overseas, attended a ballet at the San Carlo Opera House in Naples, Italy, he has written his former teacher, **MAESTRO VINCENZO CELLI**. After the performance he went backstage to extend greetings to **BIANCA GALLIZIA**, from her one time dancing partner. With true Latin emotion she wept for joy at news of Maestro Celli.

Performed at Jacob's Pillow in Lenox, Mass., were an eighteenth century court ballet choreographed by **ARTHUR MAHONEY** and the premiere of **TED SHAWN**'s ballet, "The Mountain Whippoorwill," based on a poem by Stephen Vincent Benet, with Ted Shawn, himself, playing the part of George Horn . . . **OCTAVIA FREES** instructed the choral speech and the instrumental accompaniment was arranged by **DOROTHY SPADINO**.

The Y.M.H.A. will present seven dance recitals this winter. Among the artists appearing will be: **MIA SLAVENSKA**; **DAVID THIMAR** and Dance Ensemble; **PAUL DRAPER**; **MARTHA GRAHAM** and Company; **PEARL PRIMUS** and Group; and **VALERIE BETTIS** and Group . . . **EVA DESCA GARNETT** has been accepted as one of the five dancers to appear on the program of new artists. Auditions will be held on October 15 and applications are being received now.

Check the cities listed below in

(continued on page 23)

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photo: A. D. Vinci

Betty Mae Harris dances a hula on the breezy hotel roof at the D.M.A. convention in N. Y.

NEWS & CUES

(continued from page 23)

RUTH PAGE continues to charm college audiences with her interesting program of "Dances with Words and Music" . . . KATHERINE MULLOWNEY, erstwhile dancer in the American Ballet Company, who is now married and living in Washington, still keeps up her dancing. We recently heard she does a very entrancing hula.

We are glad to hear from an old friend, DOROTHY GRANVILLE, that she is presenting top notch artists on the West Coast and she hasn't forgotten the dance either. ARGENTINITA is on her "Ten Great Attractions" series booked for December.

ANDRE EGLEVSKY, leading dancer with the Ballet International, will teach a course at the Shurman School of the Dance. This is a fine idea. More schools should consider having leading artists as guest teachers.

JOHN DELMAR of the Delmar twins spent part of his furlough at the convention of the American Society of Teachers of Dancing. He said his training as a Ted Shawn dancer made Army life very easy. He is on great demand to entertain the soldiers after the day's work is over. But he likes that, too. Both boys have just returned to this country after taking part in the siege of Attu.

To overcome the American prejudice against ballet as a career for boys, the School of American Ballet is now offering full scholarships for talented boys between the ages of ten and fourteen. After one month of free preliminary training at the School, the faculty will determine those most deserving of full scholarships.

MME. XENIA MAKLETZOVA, who was the premiere ballerina of the Imperial Theatre in Moscow and Petrograd, premiere ballerina of the Diaghilev Ballet and a dancing partner of Mikhail Mordkin, will now teach at the Mordkin School which is being carried on by MRS. MIKHAIL MORDKIN as the "Mikhail Mordkin School of Ballet".

CHARLES WEIDMAN, has returned to choreograph the dancing in the productions of the Paper Mill Playhouse at Millburn, N. J., "The Merry Widow" will open on September 25.

ED BIGELOW of the Ambulance Corps, waiting to be sent off to war, watching with longing the rehearsals of Ballet International at 61 Carnegie Hall. He plans to continue his dancing career when he returns.

At a cocktail party given in her honor at the St. Regis Hotel, BELITA made a charming and unaffected appearance in a simple Alice blue print dress. She is so young she looks more like a college co-ed than a movie star which is quite an accomplishment these days in Hollywood.

Her mother, Mrs. Turner, is a fascinating person. She told us some very valuable things about raising a movie star.

It seems she believed in fundamental skills of movement such as balance, flexibility, and rhythm, just like we do. She also discovered you could accomplish more by practicing happily than you could with a drudgery attitude. Belita is proof that these theories are sound.

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Dance Contest

HARVEST MOON BALL, Sponsored by the DAILY NEWS WAS A ROARING SUCCESS

By RUDOLF ORTHWINE

THE big house at Madison Square Garden was sold out for weeks, and on the evening of the Harvest Moon Ball thousands of people were lined up around the block trying to buy tickets. Every seat was occupied and there was room for about two hundred standees. I was fortunate to be the guest of Mr. Rutgers Nielsen, Publicity Manager of R.K.O., and a great friend of the dance.

For us in the dance field it is a great satisfaction to observe the growing interest of the general public in the dance. It was a grand show. Ed Sullivan, the able columnist of the Daily News, was the master of ceremonies. He deserves great credit for the success of the big show.

The stars of stage and screen as well as other celebrities present were: Shirley Temple, Joan McCracken, Constance Bennett, Milton Berle, Monty Woolley, Irving Berlin, Antonio and Rosario, Eddie Bracken, Perry Como, Bill Robinson, Cab Calloway, Police Commissioner Valentine and Park Commissioner Moses, and the Andrews Sisters.

Bill Robinson thrilled the crowd with a dance number which he offered in honor of his friend and former pupil, Shirley Temple, and Antonio and Rosario brought down the house with their dynamic dances.

The competition was divided into two groups of couples, civilian and servicemen's. The civilian winners received an eight weeks' engagement at Loew's Theatre.

The first prize winners in the civilian foxtrot group were Joseph Kozlowski, Jr. and Frances Marchasella, the King and Queen of the Harvest Ball. Winners in the other groups were: Albert Sessa and Rose Calabrese, tango; Helen and Alfred Goldin, waltz; Dolly Mamlis and Nicky Mass, rumba; Paul Andrews and Joan McAfey, jitterbug.

In the servicemen's group, the first prize was a $500.00 war bond. The remaining four winning teams were awarded $100.00 war bonds each. Winners in the rumba group, Gilbert Duke, U.S.N. and Betty Solin were awarded the first prize. The winners of the other groups were: Maurice Ferguson, U.S.N. and Joan Jackson, jitterbug; Jimmy Delsino, U.S.N. and Eleanor Delsino, tango; Frank Kuzel, U.S.C.G. and Jean Thomas, foxtrot; and Pvt. Mario Rousse and Mathilda Abbate, waltz.

The couples made an attractive showing and were well received. But as in other years the jitterbugs had no set routine. Each couple had its own set of tricks and did its utmost to give the folks a lively show. They always manage to give the crowd a lot of laughs.

There were two bands to contribute to the frivolity, one from the Havana-Madrid and Cab Calloway, who also made a stage appearance. There is no doubt but that the public likes this sort of entertainment. It is suprising to me that it has not already been duplicated in other cities. It is profitable for the dance, lots of fun and it stimulates interest in good ballroom dancing.

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In the parks of New York City, thousands of young men and women competed in ballroom dance contests under the auspices of the City of New York. Three local contests culminated in a huge final conducted on the Mall in Central Park. Pictures of the winners are below.

The New York City Recreation Department's winners are L. to R.: Betty Webber, Gilbert Duke, U.S.N., jitterbug, Annette and Jack La Hoff; all-around champions, Ermine Braithwaite, Wilbur Brown, lindy hop; Fred Guttierrez, U.S.N., and Gilda Morris, rumba winners.

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TAPPING TO SUCCESS

(*continued from page* 16)

go in every three weeks. My stubbornness as a child in wanting to create routines, certainly came in handy, but I got it with both barrels. I had to create as never before!"

It was there that Ann received her first movie offer. An agent from R.K.O. offered a contract. When he asked her age, Ann gulped and said, "Eighteen."

The manager of the club happened to be at the table and our heroine was on the spot. She was only fourteen.

"I have lied about my age so often in the past in order to keep working, that now that I am really twenty-one, people must think I am one hundred and fifty," said Ann laughingly.

"When I was tested at the studio," continued Ann, "Mother dressed me in an outfit that was designed to fill out the right places. My arms and legs were sort of gangly, but my dance training enabled me to manipulate them in a lady-like fashion. Consequently I passed the test and was on my way.

"Mother instructed me to say no more than was absolutely necessary on the lot, else people might discover that I was very much a minor. I wore so much makeup in order to appear older, that when I did speak, I was afraid that my face would crack."

"How long did you keep this up?" I asked.

"Until I heard that Ginger Rogers needed a girl dancing partner for 'Stage Door,'" said Ann. "I then decided to put an end to this sophistication and after removing enough makeup to enable me to speak, I gathered my courage and confessed all to Gregory La Cava, who was the director of the picture. He was both impressed and amused and promised to keep my secret. I not only danced with Ginger but had a good speaking part to boot. Mr. La Cava has earned my eternal gratitude not only for the opportunity offered, but for his great patience and understanding."

Later Ann was assigned the role of ballerina in Columbia's "You Can't Take It With You," and went through the tortures of some very hurried ballet lessons, "sur les pointe," tearing off several toenails as a result. Aida Broadbent's expert instruction helped her in every way possible.

"But there is no short cut to ballet," lamented Ann," and how I did suffer! In a dance sequence from that picture while I am twirling about furiously, Mischa Auer, in an aside says, 'Confidentially she stinks,' and that was no idle jest. The director thought I did a splendid job of portraying a bad dancer, and I thought I would never survive the three months filming time. Never again will I attempt anything I am not fully equipped to do."

Then came the dancing lead in George White's Scandals which she did for the theatrical experience. Although Ann was quite the glamour girl to the public and press alike, to mamma she was a youngster of sixteen. That meant a nap before, and to bed immediately after the performance.

Academic schooling, singing and dancing lessons during the day completed her schedule.

"Don't you miss the response of a flesh and blood audience when you are dancing for the cameras?" I asked.

"Naturally I do," said Ann, "but at a preview the audiences are far more critical than Broadway theatregoers, and you know soon enough whether you are a success or not. A real thrill, and one that you are not likely to forget, is the clamor of a first night hit on the stage, but although a performance in the flesh is dramatic, it is not as vibrant and exciting as the starting of a new picture.

"Someone once said that 'acting in films was like children playing house. It's all such make believe.' But oh, how hard one must work to keep a standard," said Ann, "and more difficult still to top a previous success."

With this attitude toward her success there is no doubt that Ann's star will continue to shine brightly for many, many moons to come.

SIMON SEMENOFF

(*continued from page* 9)

when Nana Gollner and Eglevsky began to dance we kept quiet.

"The make-up also plays a great part in my comedy roles. A comedian in a drama can make people laugh with words alone. But I have no words.

So I have to make up my face and my body to place the audience in the mood for laughter. Then the dancing and acting of the role complete the pattern."

This great comic mime of the ballet is a very serious person. He loves the music of Tschaikowsky, Beethoven and Brahms. He is choreographing a ballet on the serious theme of Dybuk. At present he is rehearsing another new ballet for early production in New York by the Ballet International.

"How did you conceive the idea of this ballet, Mr. Semenoff?" I asked him at a rehearsal of the ballet.

"Do you remember when you were so kind as to come to see me at the hospital when I had an operation?"

"Yes, I do. When I entered the hospital room your eyes were closed. I stood in silent prayers for a long time before you opened your eyes."

"I was so happy to see you."

"In the world of art, Latvia and India are not far apart."

"In pain and in tears in that little room with flowers and the picture of my dear little daughter, Suzana, now in Riga, I would drop off to sleep and then in my dreams I heard someone playing Brahm's waltzes, and soon young girls and boys began to dance. Thus began my new ballet. Mr. Ilja Jacobson, the Russian composer, has arranged the music for me. Viola Essen as the leading dancer is tremendously lovely in it."

NEWS AND CUES

(continued from page 19)

which Iva Kitchell will appear on her next tour, and watch for the announcement of the date so you won't miss seeing this amusing dancer when she appears in your town.

She will appear in October in Tenafly and Madison, N. J.; Newport, R. I.; Worcester and Milford, Mass.; in November she will appear in Waycross, Ga.; Montgomery, Ala.; Knoxville, Tenn.; Orlando and Tallahassee, Fla.; Ruston and Lafayette, La.; Brownsville, San Antonio and Corpus Christie, Texas; Pensacola, Fla.; in December she will appear in Topeka, Kansas; Minneapolis, Minn.; Buffalo, N. Y.; in January she will appear in Ridgewood and Glen Ridge, N. J.; Brooklyn and Endicott, N. Y.; and Columbia University, N. Y.; in February she will appear in Rochester and Cortland, N. Y.; and in March she will appear in Evansville, Ind.; Decatur and Evanston, Ill.

Anne Simpson has been engaged by Columbia Concerts, Inc., as premiere danseuse and choreographer for the tour of "Carmen" with Leon Varkas as premier danseur and Cristina Morales, for special Spanish numbers . . . Joan Keena, Spanish dancer, and William Perl of the U. S. Army have just announced their marriage.

(continued on page 20)

Simon Semenoff attaches an outsize nose, a bald skull piece, glues on his whiskers and ends up with a paint job designed to amuse his public as the alchemist in "Bluebeard"

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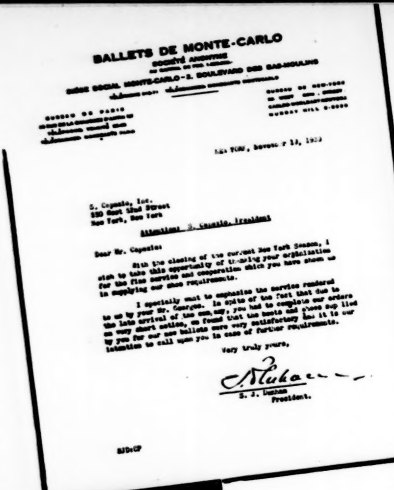

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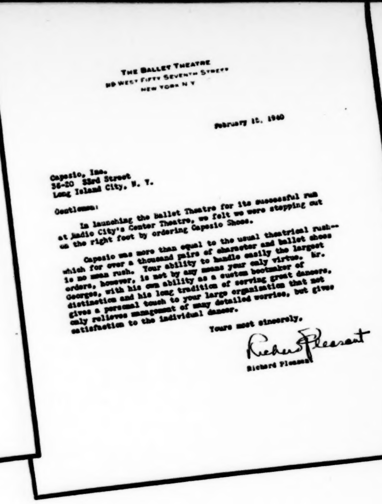

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Drawings by BERNICE OEHLER

By ALAN E. MURRAY

You can learn much about dancing and skating by watching a cat. Given a kitten of the right I.Q. (and how very different the talents and mentalities of cats are) and you have the embodiment of all that is lithe and imaginative in movement.

We recall a particular cat by the name of Boots, who was a dancing cat in a very particular sense and worked, or played it would be better said, at his art with great perseverance and industry. His accomplishment was admirable. True to cat logic the general theme of his dance was the mouse motive, but Boots gave it a particular polish and imaginative finish which we have never seen achieved by any other cat.

Boots would visualize a mouse and then extemporize the most perfect dance of the chase imaginable. He was one of those artists, almost nonexistent now among man-animals, who created with completeness and finish as he went along and needed no previous plan nor choreographer. The concentration and the passion which he put into movement was of a degree one is blessed to see approximated but slightly in a lifetime of watching the great among the human artists of movement. Boots would be lithe and sinuous as a snake when he stalked that mouse. Then to give range and variety he would dance quite stiff legged, hopping about as if his knees had lost their plie'. Soon he would shrink and hide behind his tail like a bullfighter poised before unfolding his veronica. As he sprang to give the coup de grace, his pas de chat, was exquisite.

A kindred art which Boots brought to an even higher degree of perfection than we have seen in cat or man was that of statue dancing. Boots engaged in this when he was asleep. Then his stage was the softest pillow or couch he could find. Here, released in part to floating spatial laws by down and quilt, he would drift through a series of poses, twitching his whiskers in adoration of the mouse of his dreams. Thus in this sleeping dance he would practice his adagio.

It was regrettable, but after Boots caught his first real mouse his dancing art declined. But there is a very real reason for the key to the phenomena. Nature and Boots had been paving the way to make Boots the expert mouser which he turned out to be. Playing at mousing, even better than mousing itself, was the way to train the mouser.

Horses, dogs and other animals under forced regimes inaugurated by their man-masters show at times development of talents which counterparted in man, himself, are called art. But nature left to herself uses imaginative art and make believe, mostly as a form of play with which she prepares the young animal for life, giving him basic training in survival techniques. It is significant that joy and play are the best conditioners that nature can muster for her school. Boots never showed the joy in catching a real mouse that he did in dancing to the mouse of his dreams. Imaginative play was the intense form of training so joyously undertaken by Boots at nature's behest, to prepare him for his life's calling.

Press the point home and be dogmatic if you are a realist, and you can usually prove that art in nature exists only as a means to an end. It is left to man, that strange anomaly and contradiction among living things, to take and make of play, that first school of nature, an end in itself, and thus create art.

It is the distinguishing mark of the man-animal that he becomes interested in "things in themselves" and, as he advances in the evolutionary scale is less concerned with the ends to be achieved.

Man has come a long way in his evolution from the animal. He has both lost and gained. He has lost that ability which Boots so admirably displays, to commune directly with his imagination and produce straightway the appropriate movement. On the other hand, man has learned to isolate the forces with which nature works. He has taken this play with which nature trains her young blood for the tests that are to come, and makes of it a matter which in some instances we name art and in others amateur sport. Dancing, skating—these things are the play forms of youth which become arts when they are isolated from practical aims or rewards.

It is just this isolation upon which the true flowering of an art or sport depends, and it is upon this isolation from practical ends that both the philosophy of the amateur and the philosophy of art, (which are so identical) depend. With the professional artist of quality, the thing that makes his work of value, is that to him the material rewards of his work have ceased to count, and the work itself has become his great interest. The champion sportsman of true quality has likewise learned to scorn his rating in his absorption in the game.

Cats, and this was so true of Boots, often play with their mouse victim for a long time and then do not eat it in the end. Here is an example of the cat coming perilously near to becoming an artist. The activity is a bit rough on the mouse but not more so than the bullfight is rough on the

(continued on page 32)

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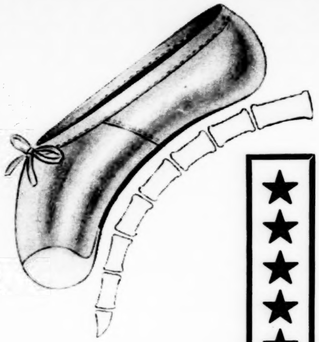

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BRITAIN'S BALLET

(*continued from page* 14)

l'araignee belong to the Sadler's Wells company. This company was started by that remarkable woman Lilian Baylis, who ran opera and Shakespeare as well at popular prices for a popular public. It has its own ballet school and the majority of its artists have been trained in that school under English and Russian teachers.

There are other companies in England, among them Marie Rambert's which is touring camps and factories. Marie Rambert, a pupil of Cecchetti and formerly associated with Diaghileff, has always been a pioneer and has developed a line of her own, "chamber ballet". Among the most popular works in her repertoire is a version of Prokofiev's *Peter and the Wolf*.

Wartime Britain has seen the formation of an entirely new ballet company on a large scale, the International Ballet with a repertoire that includes, of course, the classics as well as many novelties, the most notable being a version of the famous morality play *Everyman*. This is an attempt to combine speech and dancing. Its weakness lies in the fact that the music is a pot pourri of Richard Strauss that does not altogether fit the theme or combine happily from a musical point of view. The choreogrophy, interesting in part, is by a newcomer, Mona Inglesby.

This intense activity, the classical background and at the same time the effort to extend the scope of ballet, shows that the art has come to stay in Britain and is not merely a temporary boom.

BALLET INTERNATIONAL

(*continued from page* 5)

ever they strike the wax image, the courtesan is supposed to feel in her own body a corresponding pain from the vicious stabs of her enemies. The sisters' servant, a Moor who has been watching the proceedings with horror, because he, himself, is secretly and hopelessly in love with the courtesan. He decides, out of his love for her, to sacrifice himself in order to save her life. During the absence of the sisters he removes the wax figure and takes its place behind the veil. Upon their return, the sisters resume their malevolent incantations. Again and again, they thrust the jeweled pins into the living flesh of the motionless Moor, until at last, struck through the heart, he falls dead at their feet.

Here is a marvelous opportunity for strange and original choreography and Edward Caton is making the most of it.

Although Mr. Caton is temperamental, he is one of the most popular choreographers with the dancers. He is imaginative and sympathetic and never fails to make amends for his outbursts which seem to come from pent up nervous energy rather than ill-humor.

There is a brilliant "Caucasian Holiday" by Boris Romanoff in which we have all the brilliant color and movement of Russian folk and national dances. Romanoff is also doing a new revival of "Giselle." (Decor for both by Dobujinsky.)

Eglevsky has choreographed as "Pas de Deux" for himself and Marie-Jeanne.

Madame Vera Fokine has coached the group in her husband's world-famous "Les Sylphides" and Anatole Oboukoff has done a revised "Swan Lake."

All in all, there are sixteen ballets now in rehearsal for the New York season, nine of which are world premieres.

One is struck with the youth and skill of the dancers, the vision and ability of the management, and all seems set for a glamorous debut of a really important new venture in the dance world.

In talking to Mrs. Witherspoon, the charming and efficient manager of Ballet International, we discovered the unusual organization of this enterprise. "The Ballet Institute" is a foundation created for the advancement of the art of ballet and allied arts, the education and instruction of students, and the development and furtherance of public understanding and appreciation of ballet. It is set up as a trust with a broad charter that will include a performing company, a school, scenic design department and any other organizations that are needed to fulfill the purpose of the charter. Ballet International, Inc., is the performing dance company. The dancers have unemployment insurance, social security, and are paid during rehearsals. George de Cuevas is artistic director, Mrs. Herbert Witherspoon, managing director. Every ballet is cast twice and every choreographer teaches both casts. This means a marvelous opportunity for young dancers. Charming Anton Schubell organizes and supervises rehearsals, and (marvel of marvels) keeps everybody on the job and happy.

Special musical arrangements will be made of all the ballet scores by Vitorio Rieti, Ivan Boutnikoff, Adolf Schmid and Maurice Baron, and there will be a full theatre orchestra of thirty-two pieces. The conductors will be: Alexander Smallens, George Schick and Boris Kogan.

The International Theatre, formerly the Park Theatre at Columbus Circle will be prepared for dancing and held as a permanent home for the Ballet International.

The other dancers in the company are: David Ahdar, Robert Armstrong, Nathan Earl Baker, Anne Marie Barlow, Etoile de Baroncelli, Richard P. Beard, Laura Blum, Tessie Elizabeth, Jacquelyn Cezanne, Tatiana Chamie, Elene Constantine, Edward Dragon, John Henry Duane, Lois Ellen, Constance Elaine Garfield, Aaron Girard Gobetz, Nina Golovina, Rexford Harrower, Joyce Hill, Alexander Iolas, Kari Karnakoski, Marion Sue Keats, Richard Henry Kepke, Merriam C. Lanova, Zoya Leporsky, Roland Lorrain, Lisa Maslova, Jeanne Mikuta, Francisco Joseph Moncion, John Peter O'Brien, Francisco X. Ortiz y Avila, Valentina Oumansky, Yvonne Patterson, Carol Percy, David Raher, Irene Rey, Mack Richard Shanks, Mary Jane Shea, Adelaide Varricchio, Patricia White, and Parker Wilson.

The opening is scheduled for the thirtieth of October.

NOW YOU TELL ONE

We are all working hard on the Atlanta Civic Ballet. I must tell you the funny thing that happened to one of the puppets for "Pierrot's Song" in the Atlanta Civic Ballet. The girl who was to work him left the puppet in a bag on the back porch and thought her sister had taken him into the house with her, while she was getting some bundles out of the car.

Two days later (the morning of one of the children's programs scheduled for 3:30 P.M.) the puppet was nowhere to be found. Her only guess was that he had fallen into the garbage can and had been carried away. Luckily she lived outside the city and knew where the garbage man lived. She had to go to work and left her sister to visit the garbage man to inquire about it. He had looked in the bag, found the puppet and kept it. So at 2:45 Mr. Puppet arrived backstage in good condition except for some very tangled wire springs. What do you think of that for a tall tale?

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TAP MARCHES ON

(continued from page 17)

Coogan Wing. Then there sprang up a whole crop of wings, such as Pendulum, Swap Wings, Snare Wings, Pigeon Wings, etc. Eventually, if wings were used in a routine, that dance became known as a "buck and wing" number. Thus was evolved buck and wing dancing.

It became very popular and it was a great trick if you could learn it, but no one who knew it wanted to give the secret away. In those days there were no tap dancing schools. A fellow had to be a good watcher or do plenty of pleading before the secret was disclosed.

Standard tap routines still consisted of only eight steps. After this simple vocabulary had been mastered, any two or twenty "hoofers" (the term hoofer was applied to all dancers, teams, singles and lines) could immediately go into a full routine without getting out of step, and that is no exaggeration.

Many of these standard steps are still being taught today. As a matter of fact, the value of a standardized routine for developing rhythm is indisputable. However, this didn't make for progress. Dancers were judged by their style and how well they worked together, but it never occurred to them to expect a change in routine. Actually, they were afraid to make any changes at all for fear the number wouldn't click.

When did syncopation come in?

Answer: As time went on, however, newer combinations of tap were developed. Syncopated buck dancing came in. This was fast buck dance tempo with every two measures of the step being a different movement and rhythm. Each step at that time had a different break.

What effect did the "hotcha" music have?

Answer: Then there appeared a slow form of rhythm dancing which was really an offshoot of soft shoe dancing. This brought in many hand and arm movements and eventually led to the more sensational type in which even the tops or cut-overs were popular. Then came off-beat tap dancing with the accent being given on off beats, and the "hotcha" period in which more arm and body movement was used.

When was ballet combined with tap?

Answer: It was in 1927 that I first taught at the Dancing Masters of America Normal School at Leslie Hall in New York City. When I came on the floor to teach, most of the teachers were waiting for me in either first, third or fifth position. They danced the tap steps with all the pomp and style of first rate ballet dancers. I mention this to show the progress that has been made in tap dancing in the last decade.

Since then, of course, we have all come to realize the great value of ballet as a foundation for tap work. Ballet has, in fact, brought tap into a higher realm where such artists as Eleanor Powell, Fred Astaire, Paul Draper and Georgie Taps were developed. There is a very fine edge to tap work which can only be brought out by the fullest body coordination and a keen sense of rhythmic values.

Who was the first to tap to classical music?

Johnny Mattison and Paul Draper introduced tapping to classical music. Paul Draper also studied ballet and was the first to give whole evening programs of tap dancing.

But now, today, tap dancing really has something to say—something to contribute not only in a technical way but in ideas as well. Idea dancing has developed a larger scope of expression. In fact, my experiments in the longer types of idea-pieces have been extremely successful. Stories or skits in tap offer a wide range of novelty and comedy dancing. Fred Astaire, of course, is an outstanding example of this for he has employed idea dances to the point where it is a complete expression for him.

Most young dancers study tap now as one of the fundamental dance techniques. What these youngsters will do with tap only time will tell but the future of tap looks bright, indeed.

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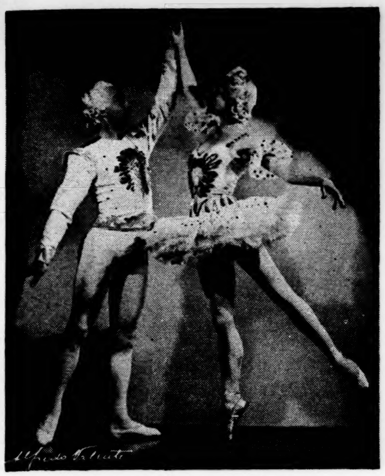

Nana Gollner and Paul Petroff

AMERICAN BALLERINA

(*continued from page* 15)

one dormitory, the girls to the other for thirty-three days of passage. What a honeymoon!

When they reached South America it was so cold Nana rehearsed in three pairs of tights and a silver fox jacket.

This same silver fox jacket was featured later in "Helen of Troy," with the Ballet Theatre Company. It seemed the company had played "Helen" so many times that they tried to counteract the boredom with gags. In the last scene some one substituted the fur jacket for the usual Greek cloak and Helen almost didn't get to Troy that night.

Nana also recalled the three storied headgear they first gave her to dance this famous role and the huge one-sided bow on her costume that so bogged her down on one side that it made her seasick to pirouette.

Nana has a typical American sense of humor, too, and refers to the sacred ballet classics with characteristic Yankee flippancy as "Duck Pond" and "Giselpuss."

Nana stayed in South America two years, returning last year to become the prima ballerina of the Ballet Theatre when Markova became ill. She is still with the company.

She and her husband are a handsome and devoted pair and bring that rare unity to the adagio that only comes after much joy and experience in dancing together.

MARDI GRAS

(*continued from page* 7)

of song. Your partner is handsome, debonair, and knows just what to say and when to say it. His chivalry is matched only by your wit and charm. Jesting, singing, romancing, the hours fly past quickly and soon it is midnight and the end of the ball for the Krewe. After the dance there is the Queen Supper for a chosen few, and private parties for others. The festivities continue until late in the morning and end eventually only because, after all, one must work as well as play.

To be in New Orleans during the dancing carnival season is an experience which one never forgets. Perhaps the balls are a bit exclusive, but nevertheless, they are the prime factor in the social life of Orleanians. They have ramifications into numerous phases of New Orleans life and have influenced her literature, her music and her art. Besides furnishing pleasure and entertainment, the affairs have given the city a reputation for art, beauty and culture.

Although the celebrations have been more or less modified for the duration, there is strong evidence that they will be enlarged to greater proportions than ever after the war has reached its successful completion. For the Latin people of New Orleans are a romantic and fun loving people, and the carnival season is more important to them than Christmas or New Year's. Indeed, the spirit of the dancing carnival and of Mardi Gras will never die as long as there are people to play, sing and dance!

SWING YO' PARTNER

(*continued from page* 10)

the Virginia Reels of the Old South. Both types however incorporated the idea of several couples interchanging partners several times during the same dance.

So this summer when you take your vacation in the mountains, or visit the country for a few days to get rid of that tired feeling, you may hear a rumpus which cannot be mistaken. A commanding voice will be calling out, "All hands around!" By all means join in. You'll have the time of your life.

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SWEET GRETCHEN *from Holland, has ribbons on her long blonde braids that fall from under a starched white Dutch cap. She wears a gathered skirt of rayon satin and a satin apron, lace-edged. Sash is colorful.*

MARIETTA *is in costume of French Colonial days, with a saucy felt tricorne perched on her white powdered wig. Her dress is voluminous, with huge paniers, made of flowered rayon satin, with lace trimming at neckline and sleeves.*

MARY-LOU *is getting married, lovely in her formal wedding gown of white rayon satin and lace. Full length net veiling falls to the floor from a ruffled cap caught to her brown curls by ribbons and flowers, the same as her bouquet.*

MARIA *is on her way to fiesta, all dressed in a gala Spanish costume. Her full skirts of rayon satin are trimmed in rich lace, and a lace mantilla falls over her dark curls, and she wears a red rose in her hair.*

SUZETTE, *pert French doll, goes to market in her gay striped skirt of starched cotton that stands way out. Her sheer blouse is full sleeved, and her satin apron, lace-edged, has a red rose at the waist. A cunning felt bonnet ties over her dark curls and underneath her chin.*

BETSY ROSS *in her long skirt of rayon satin, protected by a white pique apron with the badge of the Red Cross on it. The Red Cross nurse's cap is set on her long blonde wavy hair. She has a satin bow at her collar and leather shoes to match.*

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TRY THIS ON YOUR CAMERA

(*continued from page* 13)

cotton cloth about eight feet high and six feet wide, reaching from ceiling to floor, for use as a background. Most amateurs go through a period of tacking a bedsheet over a perfectly good wall. Bedsheets show every crease and wrinkle and look just what they are, bedsheets. If no direct light spills on the black cotton cloth, no creases or wrinkles will appear in the picture.

Caution must be used in photographing a brunette against a dark background, however, lest the hair merge into it and set off the face like a chalky mask. Strong highlights in the hair or, simpler yet, light-colored flowers or ornament in the raven tresses will overcome this problem.

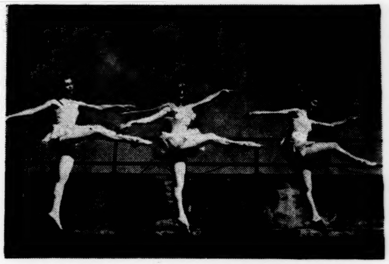
Ideal background for outdoors is the good blue sky, preferably with a few white clouds sailing by like stately galleons. And don't forget to use a medium yellow or red filter; even a pair of yellow sun-glasses held over the lens makes an acceptable makeshift filter to bring out cloud effects and sky tones. In any case avoid trees, shrubbery, flowers and such distracting elements. Keep the background simple.

A golf course usually makes an ideal outdoor studio, I have discovered. It has plenty of open ground with a knoll or hillock to use as a sort of "stage", the soft, well-cultivated grass will not harm the dancer's feet and crowds of curious sightseers are seldom on hand to distract dancer and photographer. Almost every community has its golf course and arrangements can generally be made to use it on weekday mornings when golfers are at their offices only dreaming about their backhand drive.

A study of Lisan Kay taken with a miniature camera, 120 roll film, one photoflood light.

Out-of-doors, of course, you aren't going to be intrigued by posed pictures. Action is the word for your mood now.

The first principle in photographing the dance-in-action is to catch the movement in development and preferably right at the peak; never when the movement is in collapse and the dancer is groping for the ground. Ballet is especially and uniquely favored for photography as it is mostly a series of exquisite poses in action, with intervening moments making ready for the next pose of sublime beauty.



Rossie Gilmore, Mary Alice Bingham, and Ruth Mitchell. Catching three dancers in action requires fast film, (1/500 second at f5.6.).

The dancer's conquest of air offers the camera enthusiast his most thrilling (and trying) opportunity. The dancer, in *la danse d'elevation* for the camera, should be on a slight knoll or rise and the photographer about ten or twelve feet distant with his camera only a foot or two from the ground. This camera angle gives an appearance of tremendous elevation which is often in startling contrast to the actual elevation attained. In a *grand jeté,* for instance, grace, balance, form, expression must be nearly perfect else it may appear like a college athlete's high-jump.

Action pictures outdoors are possible even with an inexpensive camera if it is loaded with fast panchromatic film, such as Super-XX, and used properly. A shutter speed of 1/50 of a second will capture a high vertical leap, or cabriole, at that fraction of an instant when the dancer has ceased to rise and has not yet commenced to descend. It may require patient practice to learn but it is done as a routine procedure by specialists in dance photography.

Two young Chicagoans, Edith Allard and Jean Kinsella, in a dance picture taken with flash.

An example of this is the backbend leap seen in the picture at the head of this article.

Even the *grand jeté* can be photographed wire-sharp at comparatively slow shutter speeds if the photographer moves away ten or fifteen feet and "swings" the camera in the direction of the dancer's action, *i.e.,* follows the whole movement of the dancer from initial starting point to flight through air. See photo on page 13.

Better cameras with apertures of f3.5 and speeds up to 1/250 or 1/500 second can shoot almost any action outdoors under a brilliant sun. The picture on the cover of DANCE this month was taken with a Rolleiflex camera, loaded with Super-XX film, at an exposure of 1/250 second, at f3.5, using a red filter to accent cloud effects.

Action shots should be carefully rehearsed until both dancer and photographer feel they have found the best possible composition, have coordinated their timing, fixed the area of sharp focus and worked out all the bugs. To assure a good sharp focus, the dancer first stands at the precise spot where she is to be "caught" by the camera while the photographer takes his focus carefully. It is sometimes helpful to mark the spot with an unobtrusive button or stick. When all's ready, she moves "off-stage" a few feet, then comes into her steps and reaches the area of sharp focus at

(*continued on page* 32)

OLD SMOOTHIES

(*continued from page* 11)

without the slightest break in the flow of the rhythm.

4. After mastering the basic steps, the couple may wish to develop some individual "trick" as a climax to the dance. This should be a graceful movement rather than an "acrobatic stunt", as the "Old Smoothie" routine is just what the name implies . . . a smooth, gliding ballroom dance on ice.

5. If such a trick is used, it is important that the couple perform it with as much charm and relaxed ease as they do the skating steps. It must develop out of the progress of the dance without any apparent effort and be completed with a graceful, pleasing spin or pose.

6. The final movement of the routine is a repetition of the first dance step, the couple skating side by side with an even and perfectly timed stroke, but perhaps *accenting* the rhythmic beat of the music just a bit. Your success as "Old Smoothies" will depend upon your natural co-ordination, timing and rhythm, as well as your determination to practice and develop both skating and dance steps. It is also important to find the "Perfect Partner", for each must "feel" the rhythm and thoroughly enjoy every moment of the dance on ice. Skaters throughout the United States and Europe are now popularizing this dance, so why don't you become an "Old Smoothie"?

LOST INGREDIENT

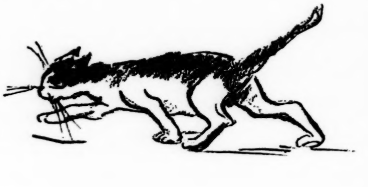
(*continued from page* 25)

bull. Boots' mouse game came near to becoming an art form such as the bullfight. Had Boots, on discovering that he found his actual mouse catching less inwardly satisfying than the playing at mouse catching, made an art of the dance of the mouse and continued this in his adult life in place of the actual chase, he would have ceased to be an animal and become instead the progenitor of a feline form of human. It is just on this test that the human soul of man depends: can the art of living become more important to the individual than the rewards of survival? Can the painting become more important than a connoisseur's price? Or, in amateur sport can the game become more important than the winning of it?

It is because life, itself, has ceased to be an art and once again has become mere survival that it presents the current spectacle of reversion to brutality. Exactly the same thing sickens life today that sickens art and amateur sport. When a gentleman no longer knows how to bag his pheasant without the imperative need of coming home to be photographed with the "limit", he has lost in daily encounter that code that made dueling more an art than murder, and battle, itself, a stately pageant such as in that famous incident in history when an opposing army sent forward a request to its opponent that "the gentleman of the guard please fire first."

Now, in both dancing and skating everything is present to allow for unprecedented excellence of achievement. There is wealth, numerous stages and rinks, untold numbers of devoted youth, brilliant techniques and a world hungry for diversion and distraction. Only one thing is lacking, and this happens to be the ingredient upon which all depends. This priceless concomitant is an intangible; it is a state of mind and soul. It would seem to be the difference between a cat and a man. Watching a cat playing at mouse catching one might think that a cat might sooner find this thing which he has never had, than that man still might recapture the thing which he has held within his grasp and now let slip.

In the right relation of the artist to his art, or in the right approach of the sportsman to his sport, lies that priceless ingredient which can make a man, a man, indeed. With this ingredient lost, cats will sooner be men than men!



YOUR CANDID CAMERA

(*continued from page* 31)

the instant her turn or leap is at its photographic best.

The dancers subconsciously listen for the click of the shutter but they should remember that it takes a moment for the sound to reach their ears and register on the brain so they should not allow that fractional second time-lag to be disconcerting.

The wind can be an ally or enemy. Coupled with fast movement of the dancer it does things to the flying costume and hair. The shutterbug's problem is often exasperating when the wind doth blow from the wrong direction, covering the dancer's face with costume or tresses. Take at least two pictures of each difficult action shot, preferably three or more to be sure.

Seek originality. Ever since Degas, unimaginative and imitative photographers and artists have been picturing ballerinas eternally fussing around with their toe slippers. The arabesque is one of the most beautiful classic poses but somewhat overdone, I think. The attitude, though it be a simple pose, is one of the most difficult to photograph well as the back leg too often appears to be amputated at the knee. See the "attitude" at the beginning of this article to show how that potential defect can be remedied.

Remember, endless patience, tact and good-will are required on the part of both dancer and photographer to work as a team even during that brief hour or two of joint effort.

I will be glad to receive and criticize pictures from readers who have tried to follow these few suggestions about photographing the dance and dancers. The pictures will be entered in DANCE Magazine's National Dance Week Photo Contest. The best will be published in DANCE Magazine.

Good luck!

AN INVITATION

You are cordially invited to an exhibit of Constantine's photographs in the Dance Section of the Music Library, New York City, beginning October 15.

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Ann Taylor and Gene Theslof, photographed by Constantine in one of their spectacular lifts which have made them famous all over North America